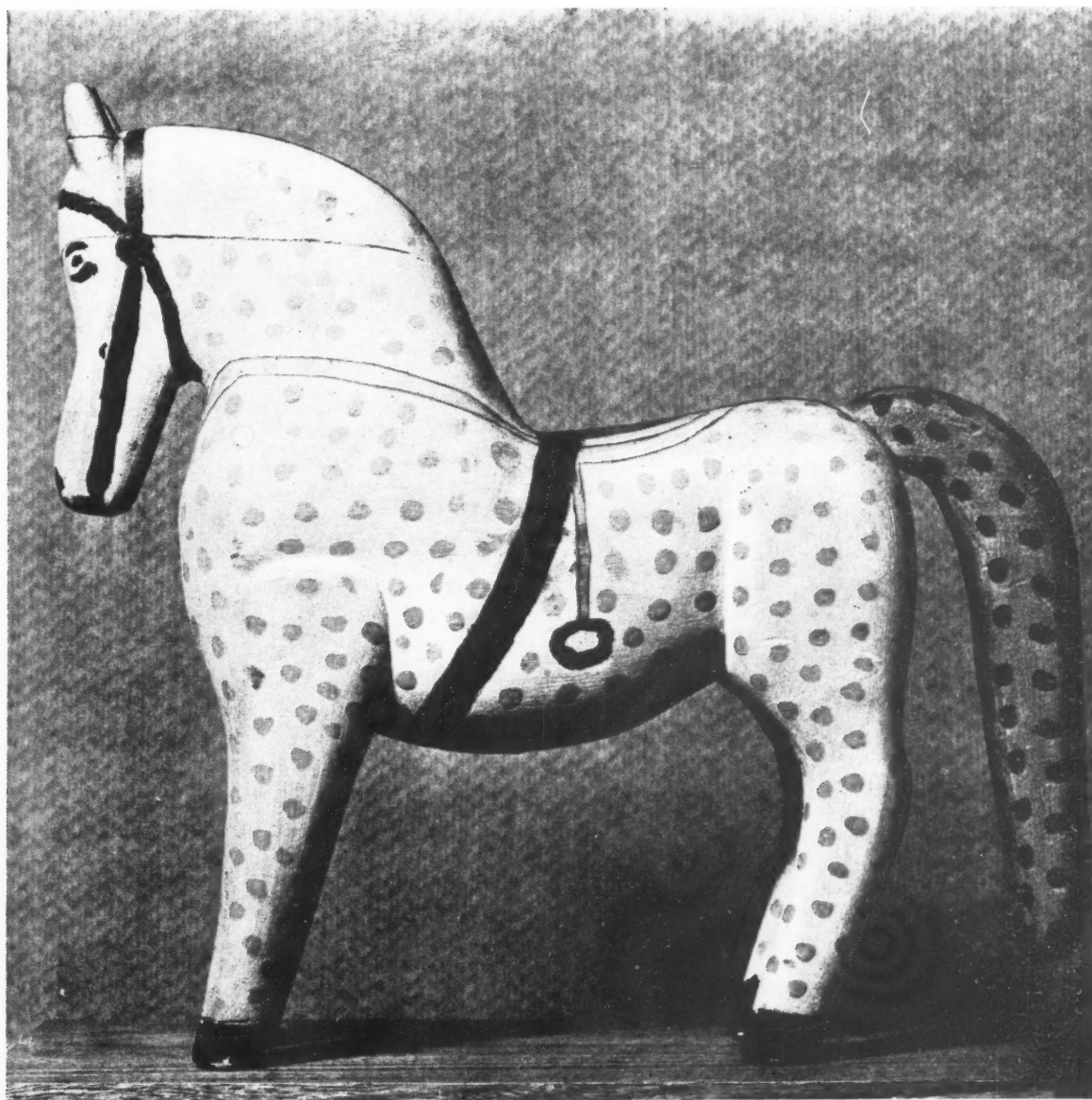


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FELIX PAYANT, Editor

Vol. 37

No. 8

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# THE EDITOR'S PAGE

● Interest in crafts throughout America has reached the point of being a major problem today. Not only is this true from the standpoint of those persons who are responsible for the education of the youth, but the many individuals and organizations, as well, that are concerned with the standards and ideals of society at large. The past few years have seen the participation in various forms of crafts become greater and greater until it has reached such magnitude that there is now a crying need for some kind of guiding, controlling force to replace confusion with understanding. The basic urge to objectify one's ideas and emotions in some material form is a most commendable one for the individual and society. It is to be encouraged. In fact, everything should be done to nurture it for here is a most valuable means of maintaining emotional, mental and physical well-being. From the right sort of craft activity will undoubtedly result high standards of living and cultural growth.

● This urge to create in terms of materials must be properly directed. There is need of intelligent co-operation among those persons capable and generous enough, in setting up more worthy ideals and objectives among those participating. The work of the amateurs today, as a whole, very forcefully emphasizes this. Honest attitudes towards materials and processes along with higher standards in the evaluation of the results, material and cultural, must develop to prevent more harm than good being done.

● Besides the schools and places where we usually think of education as taking place, there is that class of persons, usually adults, known as "leisure time group," that need assistance. Then there are those persons also who are or are to be our artists. The fourth group is made up of everyone who aims at being a wise consumer of machine-made products. This group includes nearly every American citizen, indicating that some intelligent experience in working with materials is vital to everyone's life.

● In the school group teachers need to be extremely careful to do all in their power to become aware of what is wise direction to give those in their charge. Teachers need to be extremely sensitive to the nature of creative expression when it involves materials. They need to question constantly what is going on within their domains. All devices presented from the many sources with which they come in contact will be carefully questioned before such ideas are adopted if there is really any higher objective present than mere pleasure or "fun in doing it." These are noteworthy objectives for an educator worthy of that name.

● In the "leisure time" groups where crafts are sought as a means of recreation, there is every reason to think that a much more comprehensive attitude can easily be acquired through suitable leadership. An introduction to the ideas of experimenting with possibilities and limitation of materials is important here. Each activity can carry on to further activity, experiment and judgment, and research in many directions. More and more feeling for such basic matters in honesty of construction can lead the amateur to recreation and growth unlimited.

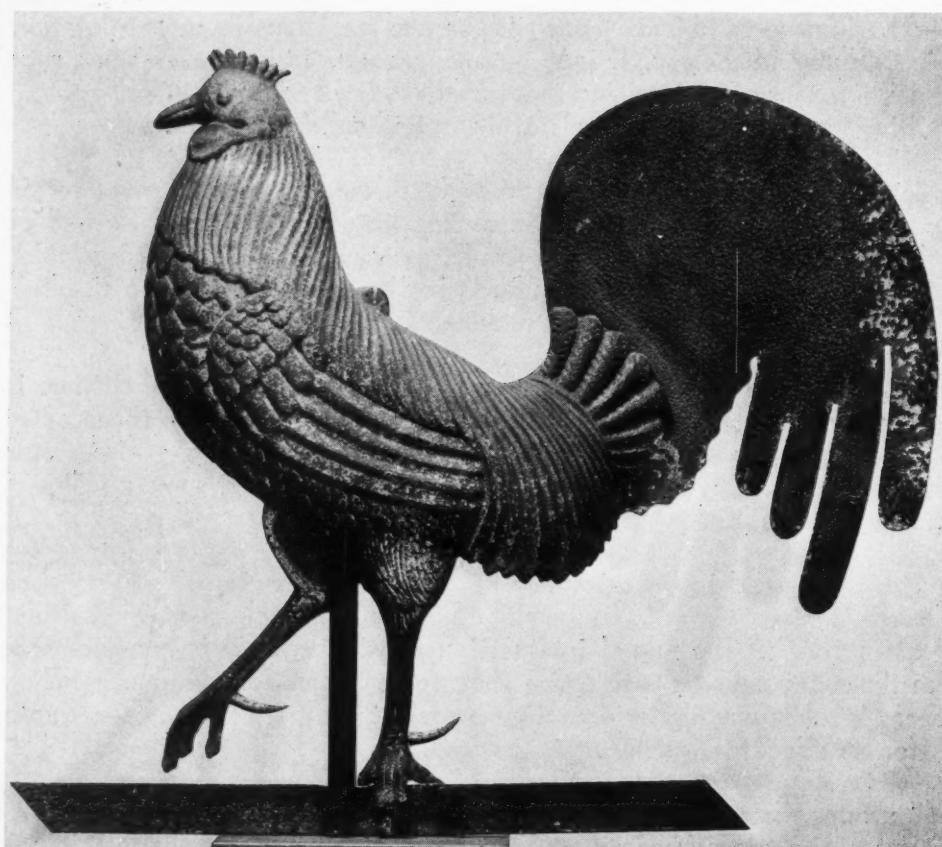
● Crafts furnish perhaps the very best method of arriving at understanding of the materials, functions and constructions of machine art, with which we all must function either in the capacity of one who designs and produces or as a consumer.

● Any person seriously interested in further education in crafts will ask himself countless questions. Here are some that we feel pertinent: Do crafts as practiced at present offer much as an educational factor? Or might they help? What are worthy objectives? Where should the idea to do a piece of work come from? Just how does design function in crafts? What dangers exist in a lack of understanding of design and ornament? What should be the attitude toward new and novel materials? Are crafts and craft experience incompatible with appreciation of machine art? What use should be made of illustrative matter? On what basis should the finished work be evaluated? What relation should crafts have to other school activities?

● In an endeavor to bring some interesting light on these problems we recently asked a number of persons representing a variety of positions and sections of the country to write us their convictions regarding them. On the following pages will be found several of these which emphasize certain basic factors as a whole, although there is some slight difference of opinion in some cases. We appreciate the co-operation of the persons who responded so enthusiastically and generously in giving their time to this. We trust our readers will enjoy reading their statements and find as much interest in them as we did.

*Felix Payant*





## FORMAL ROOSTER WEATHER VANE

Cast iron rooster with cut out tail is from collection of the American Folk Art Gallery. It was found in Boston. Another cast from same mold is in a private collection in New York. It is designed with great mastery in modeling and sense for detail and is considered by critics one of the outstanding examples in American sculpture. It should stimulate craftsmen.

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The primary objective for this type of work should be to develop an intelligent appreciation. Synonyms which might be applied are "sense of fitness" and "understanding." If this aim is kept in mind, craft work will always go beyond the point of providing "busy work for idle fingers."

The objective should be approached through a series of explorations in which the student learns to understand the nature of a number of materials. He should become familiar with their individual characteristics, their limitations and the ways in which they can be worked. This sort of approach requires much more thought on the part of both teacher and pupil, and it is quite likely that the initial results will not be as showy as those of the older type of imitative manipulation. But it is out of such background of creative experiences that the student really learns to glorify his material in terms of form and function, color and texture. If we do this intelligently we cannot avoid sincerity—a word which is close to our original objective, and a quality which has been lacking in art for generations. The end result will not always pass for "art work", but neither can it be called a three dimensional lie, which would be an apt description for many of our present efforts. The public does not need to become art-conscious. It is already in that deplorable state, and that fact alone accounts for much of our present trouble. The moment a man attempts to consciously create "art" he immediately becomes involved in irrelevancies. We need only to be intelligently practical and sincere and to use our material with "understanding". The art will come of its own accord, and when it does it will not be a borrowed one.

Both words, "design" and "decoration", are coming to have a bad odor, due to our attempts to arrive at design through decoration. It might be better if we forgot both for a while. Our natural instinct to decorate is often our undoing. So let us forget, perhaps, all our past associations of the words "design and decoration" and substitute instead terms such as sincerity, individuality, character, imagination, play, freedom, etc. Our present self-conscious use of the words "design and decoration" have not really gotten us very far; perhaps the other terms might.

Any material can have significance if it is used with an understanding of its own inherent qualities, and the ways in which that material can be worked and shaped, and the tools which are used in these operations. Any material can lose its meaning altogether if used without understanding. Trashiness is always the result of a lack of understanding—a lack of real appreciation.

Why all this fuss about craftsmen and "designers for mass production"? Both of them are craftsmen. One has a set of hand tools with which he can work his material in a variety of ways, and which will objectify his every whim and fancy. This is a fact which often causes his downfall.

The other has the same material and different tools—tools which must be studied far more carefully because they are comparatively new in man's experiences. Their principle virtue lies in the fact that they repeat, and that their complicated maws can more easily digest simple forms and lines. When one begins to simplify, one must consider essentials and the maximum amount of eye-satisfaction must be obtained in those terms. That is the crowning virtue of the so-called machine art, and it is one of the distinguishing features of the art of our time.

So the "machine artist" is in no way different from his brother, the hand craftsman. One teaches us to explore; to be imaginative; to create. The other gives us a lesson in simplicity. Each can learn much from the other, and both are necessary. The machine artist should supply us with beautiful necessities of life. The craftsman should help to stimulate our imagination, and develop our creative urge, by the variety of his activities. Both arrive at the goal of "understanding" if they are true to their tools and materials, although they travel by slightly different routes.

Illustrative matter may be used in teaching to show the ways in which others have arrived at a true understanding of material, form and function, in terms of their own individuality, the demands of their age and the available methods of manipulation. At its best, illustrative material is a poor substitute for creative thinking and appreciation upon the part of teacher and pupil, but, used intelligently, it becomes a vital force in the educative process.

Finished work should be evaluated first upon sincerity of intent and honesty of execution. The individual may ask himself the following questions to check up on his growth: What do I know of the material which I am using? What does it look like, feel like, and what will it do naturally that is unlike any other material? Have I been honest in my interpretation of the material? Have I "borrowed" my idea? Have I attempted to disguise my method of handling this material? Have I tried to make it look like and act like another material? Have I made the most of its qualities? Is the result satisfying to me personally?

Teachers can only relate crafts to art and to other subjects when they, themselves, have a real understanding of the ways in which all these terms are related. Artificial correlations which usually end with subject matter give only superficial results. Such work has the words but little of the music of real understanding.

CHARLES M. HARDER,  
N. Y. School of Ceramics,  
Alfred, New York

Crafts as usually taught today do not offer much in the way of education; neither in the school nor out of it. In school, art teachers are too prone to dictate narrowly learned craft technics or at least to get so involved with the logical teaching of processes that they lose sight of the larger values (the many kinds of crafts possible besides the conventional ones) with their traditional methods and the "creative or constructive" possibilities of any craft—these possibilities alone being what makes for continued growth, for new ideas leading to further ideas, and for a growing satisfaction in keeping on.

The "worthy objectives" of any art activity are to create, construct, invent, learn about, develop, realize something and hence to enjoy it, to grow, to think of more to do, etc., ad infinitum.

The "ideas" from which to do a piece of work should come from the materials to be used; from a need, whether practical, personal or purely aesthetic; or from an urge to experiment, to try out and to create.

"Design" in fine craftsmanship means not something applied to, pasted on and added for "beauty", but an integral, inescapable part of any working with materials. Nothing exists without design, and it's a sorry day for anyone who must have the result around if the creation is unfortunate enough to lack some of its fine points. You simply can't decide whether you will or will not use design. It is there whether you will or not, so it is best to control it, to shape it, to suit you. It is needless to say that the dangers from a lack of realization of "design" are evident, full-hatched all around us. The more "materials" the better. Some like the FEEL of weaving, some of wood, some of metal, etc., etc., etc. Every material is equally good for someone and for something. The point is to try many of them out and see which fits you and your needs and aptitudes best.

"Modern materials" are available cheap, and are stimulating because the "directions" for using them are not yet set down explicitly. One can experiment, evolve uses, evolve technics and processes, and feel like a creator as well as a hard worker. This feeling is tremendously appealing and one which any individual will work hard to RECREATE once he has experienced it.

As soon as one has tried one's wings he won't be content to accept specially prepared commercial craft materials. This type of thing is soon passe and takes care of itself by disinterest; it stays on Art Department shelves in the department stores, and the store soon gives it up. It has always been disappointing to me that art teachers have so failed to draw out the inherent joy of handling craft materials for one's self and more or less in one's own way for one's own purposes.

"Craft experiences" are not at all incompatible with an appreciation of machine art. We can all both walk and run. Why does one thing have to elbow out or limit the other? Only if the uses of each, the qualities of each, are not appreciated. A generous use should be made of illustrative material, but this must be done wisely and must be of a quality well suited to the user and to the time in which he exists. This is usually quite a different time from the teacher's time or date of living. Also, illustrative materials should be used discreetly; that is, without insistence, and the sort of dry analysis which used to let us parse and diagram Milton.

The "finished work" should be evaluated on the present status of the producer—where he is, not where the teacher wishes he were but where he actually is at his age and not from the height which the instructor has reached with his limited though lengthy experience. Results can be steadily improved through the informal gathering together of a group of productions and through looking at something quite different without so much as mentioning an individual's own little piece of result. Or better still the individual may check on his own growth by asking himself "What shall I do next?" and

"How would I do it differently next time?" and "What effect would this or that have had if I had used it?"

There is no limit to the applications of crafts to art and other "school activities"; however, I should say briefly that they may be applied everywhere.

"Industrial arts" and "manual training" are crafts of a kind themselves, only mostly they don't know it. And they are also usually kept in the dark past by methods of teaching. Too great emphasis is placed on trade techniques for making manual training "manly", and not enough on making it "real". There are too many useless articles made in order to learn to sandpaper smoothly, to dove-tail joints, or to varnish. The relationship should be strong and continuous, but this is, of course, difficult to achieve and takes continuous ingenuity and growth on the part of the leader or teacher between all craft activities.

JANE BETSY WELLING  
Dept. of Art Education  
Wayne University  
Detroit, Michigan.



Crafts, as practiced now in many places, consist of copying something already made by a person who knows design and in other places of making atrocious original things, the production of which is poor. In the case of the former, the one doing the work has no chance to use his mind though he may develop skill in the actual process. In the second place, the person has produced something original which as an art product is zero. It is more of an eye sore to a home than some ten cent store product good in design. The situation in America today shows very plainly that more design needs to be taught in the schools before more things are made.

Many difficulties arise such as cost of materials, enough time in the curriculum to learn skill and design. A high school teacher in Los Angeles showed me the most beautiful school annual that I have ever seen. Each illustration was a beautiful wood block print, pasted into the book by hand. After I had said that to me it was the most beautiful book I had ever seen made by High School or College people she said this significant thing to me: "But it took so long to make them and the other children in the school didn't like the book. I decided that I had forced too high a standard. The next year therefore I lowered my standard and we let the majority have it their way."

She then showed me the annual made the next year. It too was a good piece of work though as she said as a supreme art product it was not in a class with the one from the year before. She said to me: "I've decided that every alternate year we'll do it my way and every alternate year their way." The reader may or may not agree with her solution.

It seems to me the problem of crafts is the biggest one facing us today. This is especially true in our own Elementary School of the University of Chicago where we have children from professional people. Many live in hotels or small apartments and they have great difficulty doing things with their hands. They need hand work. They are hungry for it. In the art classes our hand work so far has gone into clay modelling. The work is done too poorly to be fired in a kiln the children therefore paint the little figures and animals. From a standpoint of real expression, the painting of these little figures means as much as the modelling. If we had them fired, very few would ever get any color, for the children are not skilful enough to model them solid enough to fire. Perhaps one might say that I have done what the California High School teacher did. I have surrendered my highest ideal which would be to have the little figures fired and glazed. I have surrendered it to give children the opportunity to express themselves not only in the modelling but also in the painting of these little objects. They derive much enjoyment from this modelling. The clay is not expensive. When "eye sores" are made, they are usually broken on the way home so no one has to live with them.

We are going through the same difficulties as camps and leisure classes with our after-school craft classes under the direction of play leaders. The play leaders are inexperienced. Their plan is that children love to hammer brass. When I say "But why should they all copy that same boat you have?", they reply, "I have them all do the same thing in order to explain the process to forty-eight children all at one time."

When I then say, "Couldn't they make a second one that is original?" they reply "We haven't money enough for two." One day the children came to art with some plaster monkeys and dogs which they had started to paint in after-school craft classes. I said "Where did you get those?"

"From Mr. ———, the play leader. We just love them."

I said, "What do you do to them? Who made them?"

They replied "He gave them to us. We paint them."

The same children I noticed were less satisfied with their original dogs made in art class after they had painted these plaster ones.

The next year I decided to put a stop to some things like the above for they interfered with all the objective we were working for in art classes.

The problem is not completely solved however. The after-school play-craft classes begin next month again and more things will be made that could never be called art because we have not yet found something to put in their places. Our children are not skilful in soap carving, plaster carving or in making puppets. We haven't the money to buy looms or material for the looms. I suggested that they do more clay modelling after school but the young inexperienced play leaders couldn't control forty-eight modelling at once. The children threw clay, etc. They said they needed to teach more formal work.

One goes on a Saturday to a store where crepe paper is sold and if he is an art teacher like myself he never ceases to be amazed that so many intelligent people care to sit and learn how to make something just like some other person. The crepe paper pillows seem to be the latest fad. It's just beyond the wildest imagination of the artistic person to think of them as being used.

To me the country of Sweden has done the outstanding in distinguished pottery and glass welding work. Perhaps we can learn from them. Austria especially Vienna has much to teach us in texture and design.

Before spending a summer in Mexico, I believed that most Mexicans made beautiful designs. Now I know that that isn't true. I wanted a red sarape. The only way I could get one really beautiful in design was to beg to buy it from an American girl who had lived there four years and had found it in a market. Many of the small baskets were lovely in design and weaving. To me the charm of Mexican handwork is not its excellence but the playful spirit in it and the many people engaged in doing it and selling it. The tragedy is that Americans pay them so little for it that they must live in poverty. Of course there are beautiful things to be bought in Mexico but one must search for them. I wanted a tin picture frame. In the six weeks I was there, I could find none I liked. When I returned home I found a picture of some very beautiful ones printed in *DESIGN*. Some one more fortunate than I had found them.

This problem of crafts is the biggest one we have to face today in the schools. Its solution in art schools should be more simple. For there are congregated people who already have a taste for good things.

In the Elementary school we must keep these following objects in mind: 1. The product must not be an eye sore even if the making of it has been useful in that it has kept the child off the streets. 2. The making must be easy enough so that it is the child's own work and the teacher has not made half of it. 3. Children must know more design in order to create more beautiful things. Let us all work it out together. We need the help of every art teacher in America.

JESSIE TODD

Department of Elementary  
Education University of  
Chicago, Chicago, Illinois.



I am very critical when it comes to judging the old type of craftwork as it is still largely done and taught. I only consider two groups; that is, Fine and Applied Arts. Objects to be enjoyed purely for their esthetical value and others where use is as essential as beauty. The discussion is as old as the hills, of course, but as far as contemporary art is concerned, it was William Morris, who in the second half of last century brought art and crafts together again. From this time on we have again the Applied Arts; that is, Art and Craft together. I prefer the first title, as not indicating a separation. In German it is **Angewandte Kunst** or **Kunsthandwerk**, not **Kunst** and **Handwerk**. Industrial Art is the same as Applied Art only in a larger field.

Somehow the use of the word "Crafts" in most people's mind means a very childish or amateurish occupation. The word "Craftsman" strangely does not.

There seems to me to be three worthy objectives: First, to learn to appreciate good design and craftsmanship in all objects one comes in contact with in daily life. Second, to learn sufficient technique to be able to use our leisure hours to do some craftwork. Third, for the individual so gifted to learn design, materials and craftsmanship to be able to earn a living either as craftsman, or what is more likely, as co-worker or as designer for mass production.

If one is a creative artist, ideas will come to him intuitively as they come to a musician; if one is not he had better copy what has been done in the past, but beware of copying for commercial purposes anything that living creative artists have designed.

Design is of the first significance; craftsmanship comes second. Only few individuals excel in both. The greatest error many craftsmen commit is in believing that they are also designers. The error designers commit is that they make not enough effort to understand craftsmanship. Both should work hand in hand.

All materials used in the Fine and Applied Arts seem to be of equal significance, including, of course, all those of industry. Particular attention should be paid to all new materials, but great care should be taken not to have them used in a way to imitate old ones. Nothing is in worse taste than to make one material look like another.

Certain commercially prepared craft materials are all right for the Kindergarten, the hospital, the woman's magazine amateur or for beginning classes to save material.

Craft and craft experience should be the best foundation for the appreciation of machine art. The machine is only an improved tool and is today the greatest field for the able designer with craft training, which should have taught him much about materials, forms and design.

I recommend the use of scrap-books, in which cut-outs of the best examples in the crafts and industrial products from advertisements, catalogues, art and fashion magazine illustration are collected.

The work may be evaluated by having the best work exhibited yearly and by having praise or recognition given by a jury of teachers, students and artists in different fields, and by business men or women. The objects might be for sale at prices comparable to but a little less than trade prices.

The individual craftsman may judge his own work by comparing it with the best he sees at exhibitions, or in reproduction, —never judging by the admiration of friends or the family.

I should like to see more good craft work done in wood, ceramics and metal.

**RENA ROSENTHAL**  
485 Madison Ave.,  
New York City.

I feel very strongly that the design of a balanced life is like the design in any fine work of art, whether the work of a craftsman or the creation of some great artistic genius. I believe schools should offer a number of courses in order to make this clear to the student. Every student should be encouraged to find some aesthetic hobby. We have evidence that the courses at Antioch which do this have helped a great number of persons. When a course fails to help them, it is usually due to an outside condition, such as the intimate contact with industry which does not demand design, and over which we have small control. I believe in trying to teach students, however, that almost any aesthetic hobby has the power to integrate life, or at least to symbolize this integration.

It seems as though the idea needed to start a piece of work can come from one or two sources. First, the student may see some need about him in school or in the community, for a finer room, a better campus. In that case he puts his design ability at the service of the community through one or more channels. His aesthetic contribution usually comes under the supervision of some member of the Art Department.

Secondly, the student may try to compose his emotions and thoughts in some work of art. Almost every member of our faculty has an arts or crafts hobby, and as students come in contact with the faculty, their artistic compositions are usually appreciated by the older members of the community and the student is helped to form some objective evaluation of their worth. All of this works, seemingly, without plan. Actually, it is the outgrowth of a principle enunciated by Horace Mann when he founded Antioch College and stressed again by President Arthur E. Morgan. The principle is so valid that the faculty and student body as a whole have come to accept it now as part of our Antioch life. For that matter, very little is said about it.

Briefly, we try all methods and find that different students arrive at their conclusions by the use of widely varying methods as tools.

**RAYMOND S. STITES**,  
Chairman, Art Department,  
Antioch College,  
Yellow Springs, Ohio.

I believe that members of the departments of public education are all deeply interested in the various forms of hand crafts. They recognize the value but they have not even vague notions of how the results are achieved—with the devastating result that teachers study all around the subjects without having enough hand contact with the various media to enable them to teach with the necessary skill in manipulation.

Hand crafts must live not only with modern design, but with that particular brand of design that comes from a machine. Craftspeople—and teachers—must realize that their productions must harmonize with the fine machine made things and still they should not imitate machine processes else they lose their sincerity.

Machines are not able to produce ornament. Wherever a machine has tried to do this the results have been disastrous. Only a craftsman can supply this embellishment and in so doing he must create structures and designs which will be both honest and in step with the new era. The human hand, though banished, to an extent, from the structural part of house building, is being needed more and more to aid in furnishing the home.

1. Let us swing into step. The crafts or skills are easy. The only difficult thing is to create within ourselves the mental attitude for understanding and creating. 2. Let us promise the public that we will provide the right sort of ornament where enrichment is necessary. 3. Let us drop the baroque style. 4. Let us work with space-surface thoughts. 5. Let us work with fine new proportions. 6. Let us imitate, but only in the privacy of our own studios and for the purpose of creating a fresh mental attitude through study of accepted forms. 7. Let us use the instinct of imitation as if should be used—for our own growth. 8. Let us continue to use the old technical processes but in doing so let them express the new meanings. 9. Let us produce genuine, sincere things that can be taken into machine made houses and live there on friendly terms with fine machine made utensils and appliances. 10. Let us find in this new space-beauty a new opportunity and a new incentive.

GLEN LUKENS  
Univ. of So. Cal.  
Los Angeles, Cal.

I believe there is a great need for better objectives, attitudes and standards for the "arts and crafts" activities in America. I believe DESIGN is the best vehicle for conveying a message of this import. I consider the "arts and crafts" to be an essential and highly educational phase of any curriculum in the arts. To my mind there is no better way of teaching the relationship of art to the practical life-need objectives of education. The handicrafts or industrial arts are the arts of everyday life. They are so intimately connected with every individual that one seldom is fully conscious of them as vital art products of our present civilization.

For use in the schools, crafts should be selected that have real constructive value as activities. In connection with the production of the crafts a rich field of knowledge can be imparted to an individual which will give him a background for the intelligent use of craft objects and for an extended enjoyment and appreciation of the "fine arts of industry."

Craft activities should be selected that will be within the creative and constructive possibilities of the worker; i.e., the age of the pupil and his ability to master the necessary skills is an important factor in successful craft work. Pottery work for primary grade children does not seem appropriate while with advanced pupils it is one of the most fascinating and educational projects which the schools can offer.

The fundamental crafts have earned a place for themselves in American education as an important phase of creative expression. They can be correlated with a study of history, geography, science, industry, social science, and many other subjects of the school.

Questionable craft projects such as papier mache bowls, tin can embellishing and milk-bottle enameling should be avoided. They are not art. They do not utilize art processes, and are nothing but "fads and frills" and busy work. Many new and novel commercial products which are advertised extensively for school use often fall into the above class. Careful education research is as essential in selecting craft activities as in selecting the fundamentals of science, history, or any other subject taught in the schools.

W. G. WHITFORD  
Professor of Graduate  
Education, The University  
of Chicago, Chicago, Ill.



Crafts as most generally practiced today seem to offer little more than a manual training for the pupil. It is my opinion that there is too much adult direction in craft work with children, thereby cramping and warping initiative and imaginative outlets, and too little direction of the proper sort in work with adults;—the particular craft to be therapeutic or of value as a hobby to the individual should be chosen with care to meet his individual needs.

The idea to do a piece of work, to be of the most value, should come from the "doer" himself. The way the thing should be done should come from the craft instructor, or himself, if he be skilled enough, and the thing accomplished should be determined by the therapist or, as in our case, by the psychiatrist, or the teacher providing he be sufficiently versed in the techniques of personality makeups, mental mechanisms, and the means of sublimating various libidinal urges.

It is my opinion that the significance of the design in crafts is that thing contributed by the maker of the project which makes it his own and thus serves the twofold purpose of giving outlet to fantasy expression and the impulse to create.

I see less danger in the lack of understanding of design and ornament than I see in the grave dangers of excessive adult interference in the making of the design; e.g., in the more obscure contents of the designs of children and psychotics. Here, I feel, the only reliable interpretations can come from the designers themselves, and unless this information be volunteered, the onlooker is left to hazard his own guesses.

I feel that the greatest joy in crafts is the joy in creating, and that this joy can reach its maximum only when the given materials are of the very simplest—wood, sheet metal, paper, elementary colored paints, clay, etc. However, while the uses are limited, such new materials are cellophane and pressed wood when they fill a definite specific need, might then be classed as raw materials also. By the same token then, I would not use the greater portion of various planned and commercial products, with the exception perhaps of such things as finger paint and metal foils.

It would seem that crafts and craft experience are compatible with machine art and its appreciation since they aid and abet each other; e. g., the tools used in executing crafts, the printing on the press of hand carved block prints.

Illustrative material is almost a necessity to craft work since it is my feeling that the pleasure of the craft experience should not be limited to those possessed of originality and ingeniousness.

The finished work should be evaluated according to the joy received by the "doer" of the craft and according to his age, experience and limitations.

Teachers and group leaders might relate crafts to art and other school activities by the use of the group or cooperative project, or, in an ideal situation, by making everything necessary for a living environment.

**NADA L. STOCKS**  
Occupational Therapist  
The Menninger Sanitarium  
Topeka, Kansas

The customary type of crafts are of little educational value because those practicing them have little knowledge of either function or design. Worthy objectives would be the harmonizing of function design.

The origin of an idea should be derived from its function either via the recognized need of the craftsman or by suggestion from teacher or outside agency. The real significance of design in crafts is to beautify the object concerned without disturbing its function.

Lack of understanding of design in ornament imperils the welfare of both craftsman and crafts because peer results are discouraging and useless.

The most suitable materials are those which are suited to the function of the piece of work. New Materials may be used when they facilitate the function of a craft.

The planned commercial products rob craftwork of their educational and psychological value. True understanding of crafts does not interfere with appreciation of machine art, but should enhance that appreciation and make it better understood.

Illustrative matter may be used for inspiration and not for plagiaristic purposes.

Finished work should be evaluated in terms of suitability to function and beauty. The individual in checking may subjectively compare his attitudes with those of a year ago.

Teachers might relate crafts to their school activities by cooperating with the teachers in the rest of the school. Industrial arts and manual training should be inspired in relation to the individual and the rest of the school work. Standing alone they are almost dead. In the past they have functioned mechanically and with a minimum of usefulness.

**A. GORDON MELVIN,**  
Prof. of Education  
College of City of N. Y.



The following are my points of view on the questions which you raised regarding crafts and craft work. In all my reactions to the issues, I am considering only the public school situation and the way in which craft work can be used in it. This situation is, of course, very different from that which exists in such institutions as sanatoriums, and prisons. With few exceptions my statements will not apply to the problems found in those places.

I do not believe that craft work as practiced at the present time is a vital factor in our educational system. It too frequently is concerned with the production of things which are relatively useless and of mediocre or poor design.

To me, the chief objective in craft work should be to aid in the development of appreciation of similar industrial products. The value of the problems should lie not so much in the resulting product as in the increased understanding and appreciation of related products. From that viewpoint there is certainly nothing incompatible between craft experiences and the appreciation of machine art. My own feeling is that they should be brought as close together as possible. As a hang-over from the early days of the industrial revolution we are still making a fetish of handmade products and of the irregularity that occurs in them. Craft products are too often given a romantic and sentimental value which they do not deserve from either an aesthetic or technical viewpoint. Craft work in most situations should be a means to an end rather than an end in itself.

I do not mean by the above to infer that crafts and craft activities with the objective of producing usable products should not be indulged in by anyone. There are some people for whom it is an entirely justifiable activity, but I do not feel that the large mass of people are going to devote much or any of their energies in the field of craft work, in spite of the increasing amount of leisure with which they are confronted. With one or two exceptions the equipment necessary to carry on a craft activity is relatively expensive and can not be purchased by most people. It is also necessary to consider the results of these activities. Those products which are produced are seldom of sufficient value to merit keeping them, since the average person is not able to develop sufficient technic to produce a meritorious product. However, most of these are kept and are too often invested with a completely sentimental value which has little relation to their actual value. I believe that it is the duty of art education to teach people more about the use and arrangement of purchasable material than the making of objects which can very rarely compete with machine products.

I believe that the idea for a piece of craft work should come from a student in order that it be related to his own activities and interest. The attitude towards new materials such as present wood, cellophane, etc., should be the same as the attitude towards new materials in any other field. These new materials hold many possibilities and their use should make the problems much more interesting since they would then include investigation in a relatively new field and with new materials. The results themselves could be more interesting and unusual when using new materials. I feel that all commercial products which are planned and prepared so that the amateur has little to do towards making them complete are practically worthless from an educational viewpoint. The student learns only a few mechanical operations which do little or nothing toward increasing his creative skill and ability. The chances are that such activities have a negative effect. Much use should be made of illustrative material. The best time for introducing it is after the student has started on his problem. By that time he will have become familiar with the nature of the material and he will have begun a design which will probably be more his own than had he been shown other solutions beforehand. Illustrative material should serve to enlarge the understanding and appreciation of the subject under consideration. Failure to utilize such material means that we are turning our backs on the accomplishments of the past and are limiting the amount of good which one might derive from such activity.

The finished work should be evaluated more on what the pupil has learned from it than on the merit of the product itself. It is realized that evaluations of this sort are often extremely difficult to determine. Tests could be devised to measure any change in appreciation.

By their nature crafts are closely related to industrial arts. Both are concerned with the production of usable three-dimensional objects which involve certain tool processes and technics. Both also have suffered from about the same ailments. Emphasis has too frequently been placed not on design or on its appreciation but rather on certain mechanical processes.

**EDWIN ZIEGFELD,**  
Owatonna Art Ed. Project,  
Owatonna, Minn.

Crafts, today, have not as much educational value for the student of design as they might. They should be a means of giving him an appreciation of form and color, and a fine regard for proportion and workmanship.

The idea to do a piece of craft work should be born of a necessity for that type of object, and should lead to the creation of a design that functions in the simplest and most efficient manner, with as much beauty in line and proportion as is functionally practicable—using ornamentation only when it will enhance beauty of form.

The lack of understanding of design and ornamentation results in the production of mongrel reproductions of historic patterns and a creation of patterns which lack the elements of good proportion.

Keen interest should be given to new developments of such materials as pressed wood and cellophane from the standpoint of design potentialities.

Craft experience is of great help to the student of Machine Art. Craft illustrations are sources of study and inspiration for student designers. Finished work should always be evaluated on the basis of its suitability and efficiency for its purpose. My general impression is that there is not nearly enough done to promote an appreciation of design, color and workmanship in the schools.

**VIRGINIA HAMILL,**  
Decorative Art Consultant,  
5 East 45th Street  
New York City



INTERIOR OF SANDWICH HOME INDUSTRIES

## NEW HAMPSHIRE LEAGUE OF ARTS AND CRAFTS

By MARTHA GENUNG STEARNS

It has often been said—so often as to be tiresomely trite—that we live in a machine age. We have grown so accustomed to it all, to being surrounded by mechanical labor-savers on all sides, that we have cease to think about them. The logical result of this machine influence if carried on indefinitely, will be to standardize us all, our houses, our clothes, our daily habits, our mental channels, our lives. They are all being formed more or less unconsciously by the same pattern, until we may be in danger of becoming indistinguishable units in a vast scheme of mass living and thinking.

But there is one thing which can never be wholly standardized, and that is the human hand. It is one of the most infallible revelations of human character. If a person has a neat and orderly mind, the work of his hands will be careful and neat. If he is careless, trivial and indifferent, so will his work be. The same design given to twenty people will be worked out in twenty different ways, each one showing a little of the personality behind the hand. So that if we can use our hands, give them free play, this form of self-

expression gives us a new and individual outlook in more ways than one.

The League of New Hampshire Arts and Crafts is primarily a country movement, up in northern New England where people still have time and opportunity to work with their hands. They have not all the distractions of city life, and in the wheeling shadows of those blue hills and ancient trees the hands of the clock do not go around so fast. The League is still young, having been functioning only about five years, but already it has developed far beyond the hopes of its founders, and is destined, we believe, to have a far-reaching effect. It started years ago as an experiment in the little town of Center Sandwich, when Mr. and Mrs. J. Randolph Coolidge first had the idea of working up a little industry from the large flock of sheep on their summer place, and provided the necessary instruction and encouragement for the village people to carry it on: the wool being spun on old village wheels, dyed with vegetable dyes, and made into yarn for weaving and knitting—the same soft, lovely and indestructible product which was the pride of our





A NEW HAMPSHIRE LEAGUE FURNITURE MAKER

ancestors. To start these looms to working was an educational and artistic venture which soon began to attract attention outside as a practical success as well. Governor John G. Winant of New Hampshire became interested and had the vision of similar small industries spreading into other rural communities. In May, 1931, the Governor and Council appointed a Commission to study and report on a plan for teaching home crafts in the small towns of the state, New Hampshire being the first state to take such action and to make an appropriation for the purpose.

We like to think that ingenuity and thrift are New England traits, and that our people hate to see waste in any form, be it in material, or equipment, or in unused talents and powers. And here is where the human element comes in so strongly; for there is something fascinating in the idea of calling upon one's own skill and ingenuity and using local materials. To take the raw materials which one has grown or discovered and turn them into something useful and artistic brings out all sorts of unsuspected possibilities and leads one further and further; and the man who

has his trade in his own hands is seldom helpless or discontented. Best of all, here was an activity which could be carried on at home, on one's own land; and to many a man and woman accustomed to the hard, exacting toil of a farm, and the long pull of a New England winter, these by-products of their spare time provided recreation and release as well as a source of income. Almost insensibly too, their outlook was broadened by coming to appreciate better standards, and the realization of a new field.

It was the League's work to organize these scattered groups of people and to find a market for their products. Of course there was bad work at first, for they naturally could not make a successful hit without a clear idea of what they were aiming at. In order to make saleable products which should appeal to purchasers from larger communities, it was necessary to teach the principles of sound design and artistic finish. Good work was not enough; if put into poor material and bad design, it was wasted. Accordingly, the members were formed into groups around various centers throughout the state, and instruction of a high grade

was provided in different crafts, assisted by a state appropriation and a small fund provided by the Smith-Hughes Act which was secured by the State Board of Education working in cooperation. Classes were formed with the members signing up for so many hours a week and the teacher lodged and boarded. During the winter months when outside activities were few, people were at work either in classes or their homes under supervision as far as possible, in weaving, needlework, pottery, metal and wood work, wrought iron and jewelry. Under this special impetus the workers are already reaching a high standard of achievement, and the improvement in the articles turned out is quickly reflected in increased sales when the shops open. There are now more than twenty shops in operation, in carefully selected centers, not too near together. Each of these shop centers goes by the name of Home Industries. All but a small commission on sales goes into the hands of the worker, for the League does not make money—it helps others to do so, and provides the necessary marketing plan and proper distribution of products.

The Commission, meanwhile, has been tireless in its

efforts to stimulate good work and to develop the natural resources of the state. There was its wood supply, for instance, with all the special kinds for special use; the old soapstone mine at Frankestown; the semi-precious stone deposits to be found on the hillsides, of which there are many such as rose and amethyst quartz, aquamarines, beryl, garnets, etc. We are told by one of the greatest herb experts in the world, who lives in Switzerland, that New Hampshire is Switzerland in miniature and has all the necessary variety in soil, altitude and climate for the successful growing of herbs, a subject with great possibilities. There is native clay suitable for pottery and for the making of brick and tile and so on. New Hampshire was full of wellknown old industries years ago, like the Stoddard glass, the potteries at Keene and Jaffrey, the Concord coach builders and skilled painters, the famous lady who made superlative handboxes and covered them with handprinted wall-paper which is the delight of the antiquarian; and there are old-time looms and spinning wheels in many an attic, as well as collections of the fine stencils for the decoration of chairs and painting walls. Why should not these



A TYPICAL NEW ENGLAND CRAFTSMAN STRIPPING BROWN ASH FOR MAKING BASKETS AS SHOWN ELSEWHERE IN THE ILLUSTRATIONS SEE PAGE 27



crafts be put into action again, and quickly, before the secrets of that ancient skill have been wholly forgotten and lost? It is not going backward to make use of the old methods, for fingers will always be more sensitive and intelligent than wheels, and their work more thorough and lasting. Any branch of human knowledge which has been brought to a high degree of excellence and then is allowed to slip down and out of sight is a waste, and sets us back; for it is just these bits of human experience and wisdom that build up a culture.

Each group is encouraged to make a specialty of some craft, governed more or less by its own particular location or circumstances. This is desirable too in order to prevent over-production in just a few lines. Thus Center Sandwich, profiting by the special training it has had in the production of wool, is widely known for its excellent weaving and dyeing. Dover and Durham are making pottery out of local clay in increasingly good shapes and glazes. Hancock is growing herbs and is developing a market for culinary herbs dried as well as for plants and roots. Concord, Walpole and Bristol are producing furniture along sound Colonial lines. The Francestown soapstone takes a beautiful soft gray polish in small articles like desk sets and cigarette boxes; and on the little power wheel at Concord, the semi-precious stones are polished to be set into silver jewelry which makes a lovely product peculiarly New Hampshire's own. Wolfeboro is noted for fine pewter and copper pieces; the whole village of Acworth up on its hill is knitting

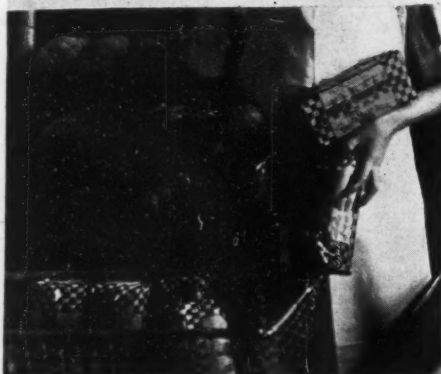
mittens for winter sports in the most sprightly and amusing of patterns. Other groups are making baskets of many different types from the very sturdy brown ash to the light birch ones for children's lunch baskets. An old-time forge which has shod a thousand horses in its day is now turning out hinges and andirons, wrought iron gates and weather vanes. There is some form of hand work to appeal to every member, and the League is helping him to advance steadily in good form and workmanship.

Each group is a separate unit, with its own officers and council and jury, as it is inevitable that community conditions and geographic locations differ; but all are linked together by the Director and his staff at the Main Office in Concord. The annual meetings are held there, and the League Jury meets there once a month to pass on new types of work, give constructive criticism, and act as a court of higher appeal if the local juries get into difficulty. They also select the pieces for special exhibitions and sales which are often held by invitation from some other state activity or on some special occasion. Every summer the Craftsmen's Fair is put on for a week in a different section of the state, and this is a joint effort of all the groups together, with craftsmen at work in all lines. This provides an opportunity for members to get together and compare notes, see the progress and improvement over the year before, and makes them feel that they are all members of the larger organization, taking them outside of their rather limited community.

Continued on page 23

## A NEW ENGLAND FORGE RENEWS ACTIVITY





# CRAFTS AND BEREA COLLEGE

The tourist who, in his flight from the north to the south or back again, by way of the Dixie Highway, stops in Berea Kentucky long enough to hear the song of the chapel chimes and to make a tour of the campus, may be able to speak simply and clearly about the arts and the crafts of the Berea College Student Industries. He may carry home with him from the Woodwork Department a chair of native walnut. He may buy a woven coverlet from the Fireside Industries, wool suiting from the Mountain Weaver Boys, gaily decorated tea sugars from the Bakery, or a sturdy hearth brush from the Broom Industry. He may give a clear account of a tour which took him through the shops where student workers are fashioning patterns in wood and wool and broomstraw. He may, if he joins the chorus of the many tourists who do tarry on the Berea Campus, promise himself that, sometime, he will come again.

Those who have "come again" to stay for a week, or a month, or a year, find it difficult to speak simply and clearly about the arts and the crafts of Berea College. The Student Industries are a rich and interesting part of a pattern whose character has been determined by the growth of an idea. The idea has less to do with arts and crafts, as ends in themselves than with education—education for young people who, bearing the burden of financial limitations imposed upon them by the character of their mountain country, are intrinsically rich in their power to live, to think, to grow and to express themselves.

The college was founded in 1855. The students who came to give form to this idea were not able to pay tuition. But they could work. They did work, and they do work. For their work they receive labor credits, available toward the payment of any bills connected with the institution.

Excepting a group of students who earn all of their expenses by working half of each day, each student in the several schools of Berea College spends approximately two hours a day in fulfilling his labor assignment.

The patterns of these labor assignments and their fulfillment are intricate and interesting. They are an ever changing record of possibilities which await people who build communities as well as coverlets according to the laws of design.

During the registration periods the labor office interviews nearly two thousand students. Hundreds of these candidates are placed directly, while others, largely within the College Department group, are sent to consult with the superintendents of the special types of labor in which the individual students may be in-

DESIGN



# EARNING

By MARY L. ELA

terested. There is a lively period of job hunting and job finding, and a surprising rightness about the solution of a problem which involves so many interests.

Within a week after their arrival, in the fall, the students are carrying a large part of the work of the community which is created by their presence. They are doing much of the office work, of the dining room, kitchen and laundry work, and all of the janitor work which a school community of two thousand people demands. They are caring for the college farm and the college garden. They are working in the college library, in the college hospital, the college bakery and the college forest. They are serving the guests who stop at Boone Tavern, the college owned hotel. A few of them are assigned to the fire squad, and when the whistle blows, whether they are at dinner, at chapel, or in the classroom, they fly to the rescue, with an abruptness that is astonishing to one who has not previously encountered fire in Berea.

The Berea Student Industries are a part of this labor plan. The weaving and the woodwork are carried on by students who, for the most part, spend only two hours a day in the woodwork shop or the weaving rooms. The setting for the arts and crafts of Berea College is one in which student schedules are built and re-built to include, not only a regular academic course of study, but regular labor by which that course may, in part, be earned.

The idea has grown. It is good to trade labor for learning, but it is not possible to separate the two. Through labor, thoughtfully chosen and directed, the student grows as surely as through any other course he takes. Many of the labor superintendents in the Berea community are active members of the teaching staff, who accept, as part of their responsibility, the task of making student labor an experience worthy of the student's best effort.

The Berea Industries grew from a concern for a student's right to earn his education honestly and happily. They were, and they are, confronted by the perpetual problem of developing fine craftsmanship and vital designs through workers who come and go according to schedules which will not let them linger beyond the ringing of a bell, or the period of graduation.

The Industries are charged with making a financial success of an educational adventure. They are honor bound to honesty in their use of materials and in the development of their ever changing workers.

Truly, the idea has grown. The pattern which it has built has certain definite limitations, but within these limitations, there is beauty. Young people

FOR FEBRUARY





## FURNITURE AND TEXTILES MADE AT BEREA COLLEGE

whose mothers have forgotten how to weave, have learned to weave as their grandmothers wove before them. They have studied and re-created patterns that belong to their mountain country. They have developed a fine sense of craftsmanship, and they have had experience in a community which recognizes the kinship of art and industry, of learning and labor.

Last year Berea added to its campus an art building. Perhaps it would be truer to say that the idea had grown to a point where a new art building was inevitable. Students who come to that building, seeking knowledge of art, bring with them a sympathetic understanding born of long acquaintance with beauty.

To the Berea student "rhythm" is no abstraction that must be defined in words. It is the experience he had but did not quite recognize when he worked in the Broom Industry, pulling straw and pulling straw, over and over, with a sound and a texture to accompany the motion of his body. Rhythm, in the weaving room, where the shuttles fly and carry colored threads through colored threads, building new patterns from old. Sometimes the students sing as they work.

There is rhythm in a whole scheme of living where the student breakfasts at six thirty and works hard on Tuesday, Wednesday, Thursday, Friday and Saturday. Sunday is different, and Monday, too. Each one is good in its special way. But on Tuesday, the schedule carries him swiftly along, and before he can believe it, Sunday comes again and there is time to

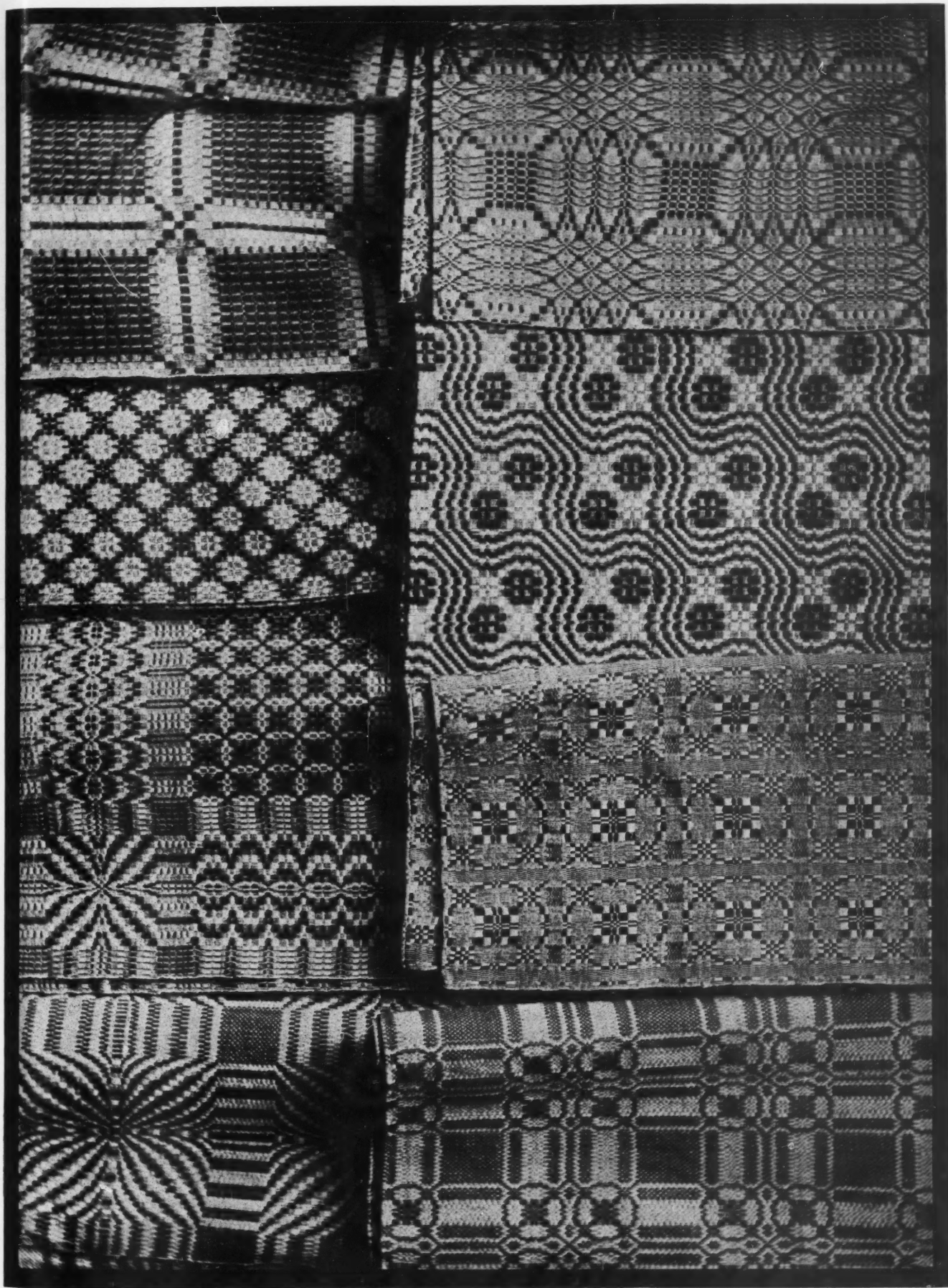
think about, and perhaps to explore, the hills that are the glory of the place.

The idea is still growing. This year the college is working on a plan for gathering treasures of old mountain weaving, in the hope of establishing a record of the beauty that was born in the hills, and a research laboratory for those who would learn of it, and from it. At the same time, it is exploring the possibilities of developing new designs through the materials that are at hand and the creative inclinations of an alert group of student workers.

Thetourist who pauses in Berea may buy a hearth broom that was fashioned of straw by boys who evolved a rhythm to carry it through, a coverlet that is a direct descendant of a "cat's paw and snail's trail" pattern that was woven in the mountains many years ago, a bedstead of cherry which will be at home with that coverlet, and a recollection of some of the first brave attempt of students to put into the language of drawing and painting, ideas about Mountain Day and the Campus in autumn.

The Berea pattern does not grow swiftly. Its material is of the mountains, and there is a dignity and a quietness in the beauty that comes from the mountains. But the pattern does not stand still. There is a root system that reaches deeply into the past, a stalk that supports outreaching and ever multiplying branches and there are flowers and fruits that change with the changing world.



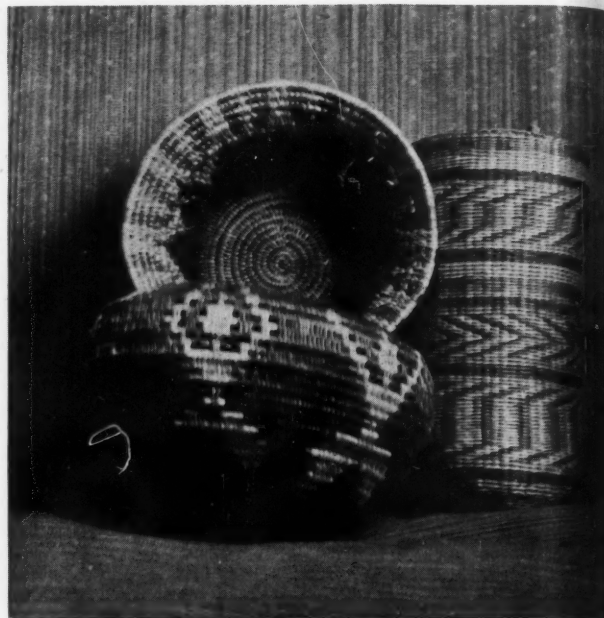


## WOVEN COVERLETS • BEREA COLLEGE

Pine Bloom  
Cat Track and Snail Trail  
Chariot Wheel  
Double Chariot Wheel

Federal City  
Virginia Beauty  
Lee's Surrender  
Double Bow Knot

FOR FEBRUARY



BASKET OF COILED ABACA • PHILIPPINES • GROUP OF BRIGHT COLORED BASKETS

# THE CRAFTS OF OUR ISLAND

- PHILIPPINES
- HAWAIIANS

By IRMA T. IRELAND

Development of the Arts and Crafts of primitive peoples closely parallels their actual needs and acquired tastes for food, shelter, protection against their enemies, religious and tribal ceremonies, clothing, adornment, diversion, aggressive warfare, and trade competition. The beginning of the end is always associated with commercial exploitation of native products and substitution of cheaply manufactured imitations to meet increased demands.

Since we are discussing the older arts of island peoples, we must seek our authority from writers of an earlier period. According to James LeRoy, in writing of "Philippine Life In Town And Country" (1906), "sculpture and painting fall with the Industries rather than the Fine Arts—still, it is significant that even the rude house-painter seeks to cover your walls with decorations; and almost untutored workmen will carve from a pattern, wood ornaments befitting a church; or chisel a mortuary tablet in stone that is more than passable."

"The Filipinos are not naturally artistic as are the Japanese, but they show marked individuality and ex-

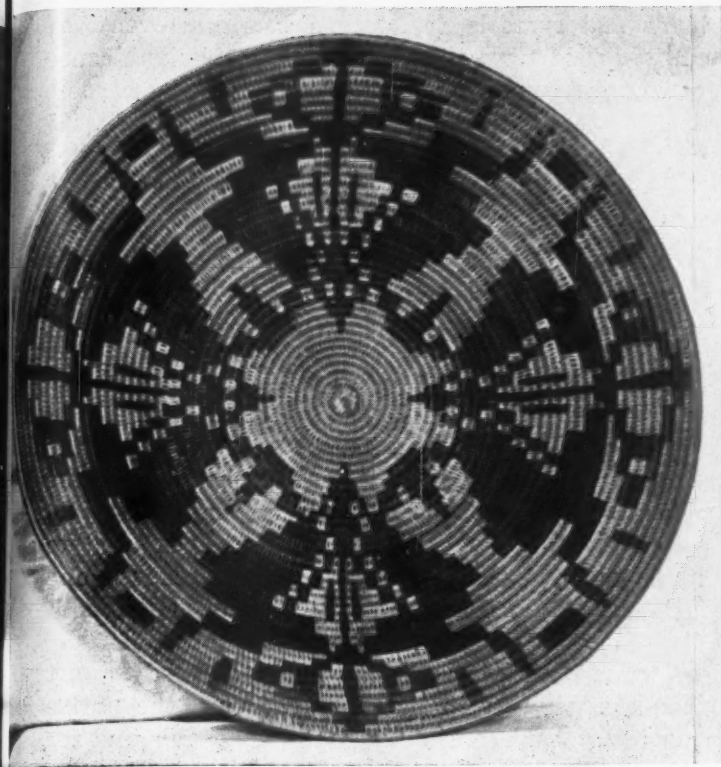
cellent taste in design, as indicated by their embroideries and basketry."

## POTTERY.

Some ancient pottery was found on the Island of Luzon in an early day: clay vessels of dark brown marked with characters and stamps. They cannot be obtained now because the Japanese found them of such great value for preserving tea-roots they bought up practically the entire supply. A crude native pottery is described as having been an industry of the women of Samoki, which is a Bontoc village in the mountains of Luzon. As has been the story of primitive pottery everywhere, its development was due to the need of water-tight containers, and discovery of a convenient clay-pit. Young women and children carried the clay in baskets from the pit to the village where the older women brought the process to completion. The clay was mixed in a wooden trough, beaten with a heavy pestle, then squeezed between the fingers to remove pebbles and sticks.

The methods of making and shaping were much the same as those used by American Indians. The pots





SHALLOW BASKET PLATE FOR FRUIT

# PEOPLES

were dried in the hot sun two or three days, then patiently smoothed and polished with a small polishing stone. To make them fire-proof they were put into a huge pile early in the morning before the sun was up. Beneath and among those in the bottom layer, dry pine bark was packed. Then the whole pile was blanketed with dry grass laid on in small bunches; and the bark set on fire.

The pots were burned and baked for an hour, then they were lifted with a long pole and packed hot and glowing on the ground where the potter rubbed resin over the rim and inner surface, standing far back, with the resin on the end of a four-foot stick. As each pot cooled the outer surface was glazed with resin held in one hand while the other kept turning the vessel on a shorter stick. The completed pots were used as containers for meats, rice-wine, and wine of the sugar-cane. They were also used as a medium of exchange for the products of other villages in the same Province.

## METALCRAFT

In the Philippines native craftsmanship with brass appears to have been utilitarian in purpose; although

there are some examples of elaborate ornamentation in the containers used by the Moros for their betel-nut paste. Usually a brass box about the size of a cigar box held the reserve supply; but for daily use there were small hand-hammered boxes with crudely hinged lids, that could be tucked into the gay sash or girdle.

With the coming of the tourist, Art was replaced by Artfulness. The wily Malay procured quantities of East Indian brasses; buried them carefully; dug them up again and sold them, battered and discolored, to credulous travellers as "genuine antiques" *por mucho dinero* (for much money). The "white visitor" is also largely responsible for the hand-hammered silver, which resembles that of the Mexican and Pueblo Indians. You give the native silversmith an American dollar and try to be patient. Sometime you will get it back in the form of a ring, a bracelet, a souvenir spoon, or a pair of cuff-links.

## WOOD CARVING

Marvelous wood carvings of biblical subjects have been preserved in some of the old churches. Furniture making is now an established industry in Bilibid Prison. Some of the large tables with highly polished tops in one piece are real works of art, but their weight discourages one from trying to bring them back to the States. The two kinds of wood most frequently used for art purposes are: *narra*, the native mahogany, and *camagon*, which is very like teak-wood in color and texture.

## TEXTILES

As early as 1810 natives were making cloth of various textures from the filaments of the palm tree known as hemp or abaca. Cotton cloth was also made; the same natives completing the entire process from ginning the raw cotton to spinning and weaving it into cloth by means of crude looms made of canes and sticks set up in one corner of each little nipa shack. In 1848 a writer mentions "*pina*, a weave of cloth made from the fibre of the pineapple plant originating in the Province of Panay." At this time it was necessary to screen the windows with gauze when the cloth was made because the web was so delicate it could not be exposed to currents of air.

After the cloth was woven it was taken to Manila to be embroidered by young girls in the convents. Work was ordered nine months or a year ahead and only the wealthy could afford it. Queen Victoria and other members of British Royalty were generous patrons of the craft.

A visitor to the Philippine Islands in 1875 thus describes the preparation of pineapple fiber for weaving:

"A woman places a board on the ground and upon it a pineapple leaf hollow side up. Sitting at one end of the board she holds the leaf firmly with her toes and scrapes its outer surface with a potsherd, reducing the leaf to rags. A stratum of coarse longitudinal fiber is disclosed—the operator lifts this up with her thumb nail and draws it away in a compact strip;

after which she scrapes again until a second fine layer of fiber is laid bare. Turning the leaf around she scrapes its back down to the layer of fiber, which she seizes with her hand and draws at once to its full length away from the back of the leaf. When this fiber has been washed it is dried in the sun; afterwards combed like a woman's hair, sorted into four classes, and tied together. The finer grades are then pounded into a rice mortar to make the fibers soft and pliable; after which they are knotted into one another and made into a web."

"The banana cloth or *lupis* fabric is made in practically the same way but is coarser and corresponds to the material we call crinoline or tailor's canvas."

"When we consider that special cultivation is needed to produce plants suitable for making this fiber; that laborers must be hired to harvest and prepare the leaves before the women even begin to work on them it is not surprising that the making of banana cloth and pina will soon be a lost art."

Now, in 1936, they are still making some pina cloth in the Philippines and will probably continue as long as the native women prefer it as material for their clothing; but the introduction of modern machinery has simplified methods of preparation. The importation of fine cottons from Spain and the United States, also silks from India, Japan, and China, has influenced the native costumes to a great extent, even in the more remote provinces. A Geographical Reader published in 1903 for use of native children says: "Thousands of dollars worth of textiles are sent from Iloilo every year. They are all made by women on hand looms at home. Coarse cloth made from the ordinary hemp fiber is called *sinamay*. *Jusi* (hoosy) is made of silk alone, or more commonly, of a woof of silk and a warp of pineapple fiber or cotton. *Pina* is made from the pure fiber of the pineapple plant which does not bear fruit."

#### WEAVING

Weaving is mentioned by Jagor (1875) in the making of cigar-cases from fine strips of Spanish cane; the plaiting done on wooden cylinders; a case of average workmanship requiring six days of uninterrupted labor, and selling for about two dollars. Petates or floor-mats are still in use. Many are very attractive in design; all are cool and easily washed, but not very durable. In 1914 beautiful cloth weaving was being done in the Presbyterian Mission school near Mount Mirador outside the city of Baguio in Luzon. More interesting perhaps was the work done by Igorot girls in Mrs. Kelly's school down the valley from Camp John Hay, also near Baguio. Not only the material for dresses and scarves were woven in their chosen combinations of red, gray, black, and yellow; but each girl as she grew proficient in the art, was helped to weave a "death blanket" which was to remain her property through life, and serve as her burial garment in death. Into the body of this blanket were woven

designs and symbols depicting scenes and events of her life, added from time to time as their significance became apparent so they could be pictorially recorded.

#### VEGETABLE DYES

Certain vegetable dyes were used for both textiles and basketry. *Sibuco*, a tree shrub, has a red dye in its wood which is used for dyeing other woods. *Lino*, another shrub, produces a yellow-brown dye which is used for cloth. The bark of the *Mangrove* gives a brown dye with which the fishermen color their nets. *Nigui*, which grows in swamps with the mangrove, yields a red dye from its bark. There is some *indigo* in the Philippines but most of it comes from India. The root of the *Dilao* produces a yellow color. The fruit of the pomegranate, the milk of the coconut, the bark of the cotton tree, and several other plants yield dyes of different shades which the natives used to stain their straw mats, color their woven scarves, and brighten up their crude baskets.

#### BASKETRY

Before the Bureau of Education introduced the art of basket making into the public schools, the native product was crudely made of coarse materials and for strictly utilitarian purposes. Shallow baskets like huge trays were used by the women to carry fruits and vegetables to and from the market-place. These were also used to take laundry back and forth from house to river bank, always carefully balanced on the head with one hand, leaving the other free to manage the inevitable "whackin' big cheroot". Deeper, heavier baskets suspended from the ends of carrying poles were used for long-distance transportation of farm produce and other merchandise. There were fish baskets and fish traps made of the same material; loosely woven lantern-shaped bamboo baskets for carrying live poultry. Up in the mountains the Head-hunters kept skulls in the same kind of basket; not the skulls of their enemies—but of their distinguished relatives—great warriors about whose gory deeds grandfathers and uncles told bed-time stories to the youngest generation.

The introduction of basketry as a vocational art in the public schools gave the Filipino children something interesting and useful to do during the formative period of their education. The baskets themselves are mute proofs of the patience and painstaking effort expended; each piece requiring from forty to a hundred and fifty hours to complete. Although immense quantities of baskets were produced in this way it never could have been profitable or even paying industry because some of the pieces requiring the longest time to make, would sell at wholesale for fifty cents or less. Obviously "art" baskets made by school children would be of little use to native laborers or housewives, because they were smaller and designed to appeal to American and European trade for purposes hitherto unknown to the Filipino. In 1926 the Bureau of Education discontinued teaching basketry in the



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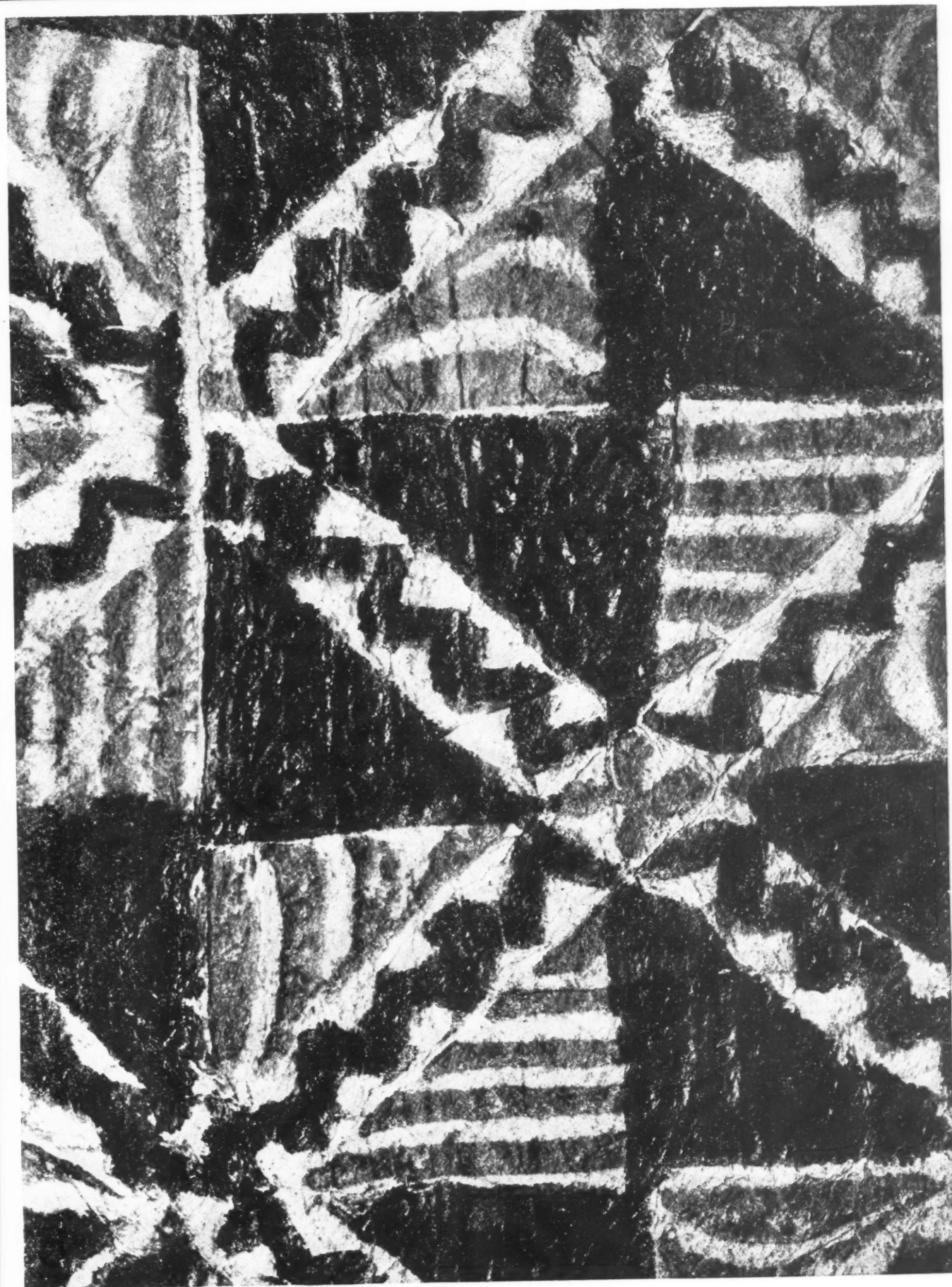




**SAMOAN TAPA CLOTH**







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public schools because gift-shop dealers of Manila complained that the Government was "competing with a private industry" although it was generally understood that there were almost no "art baskets" actually made outside the schools. Now the school children are taught the useful industries of agriculture, carpentry, poultry-raising, printing, etc., and basketry in the Philippines is a dead art.

#### BASKET-MAKING

The following materials were used in making baskets:

*Hemp* or *abaca* is a wild species of plaintain and belongs to the banana family. It grows twenty to twenty-five feet high, has broad spreading leaves wrapped around a central stalk.

*Lupis* is unstripped abaca, white if dried in the shade, light cream to black, depending on whether it is dried in the sun or weathered.

*Bamboo* comes from arborescent grass. *Buri* is the name given to strips obtained from unopened leaves of the young buri palm.

*Buntal* is the round fiber from the stem of the opened leaf of the young buri palm.

*Buntal raffia* is the skin of the unopened leaf of the buri palm.

*Karagomy* is a kind of *pandan*—a woody plant which produces a spiny leaf something like the pineapple.

*Nito* is a twining fern, the old stems of which are likely to be black.

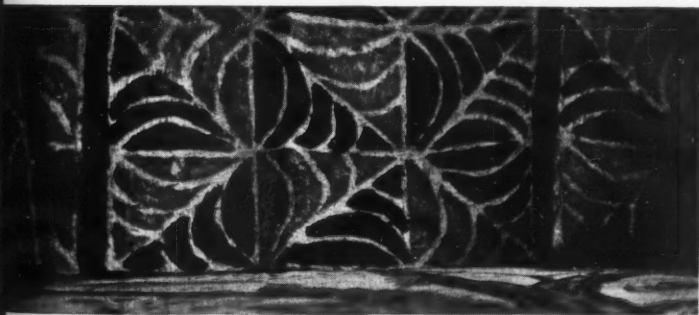
*Rattan* comes from the stem of a climbing palm. This was imported from China because the native product was very poor.

*Sedge* is a grass-like plant that grows in wet ground.

All of the trees, shrubs, and vines from which baskets are made have leaves with *longitudinal* veins.



SAMOAN GIRLS DRESSED IN TAPA CLOTH



THE TAPA CLOTH AT THE LEFT SHOWS A VERSION OF THE PALM LEAF MOTIF

We must remember that the first inhabitants of the Hawaiian Islands migrated from Polynesia about the sixth century after the birth of Christ. They came in open boats similar to their present type of outrigger canoe, and landed on an uninhabited island to found a new race, develop a new country, establish new traditions deeply rooted in the old of course, but influenced by the new adventure, by new experiences, and the struggle for existence under new conditions. They had

no metals, no cereal grains, no cotton, flax, or wool. They depended upon the taro plant, yams, sugar cane, bananas, and fish for food. Their cutting tools were made of stone, shark's teeth, or bamboo. Their axes were made of a hard compact kind of lava found on the summits of volcanic mountains; and the art of making them was handed down from father to son. The principal tool used in cultivating the soil was a stick of hard wood pointed or shaped into a flat blade

at the end. For fishing there were used spears, baskets, hooks and nets, all crudely made but efficiently employed.

One of the reasons why those first Hawaiians secreted the bones of their dead is that in those early days human bones were used to make fish-hooks, and arrows which the native boys used for their favorite sport of shooting mice.

The making of a canoe was such an important event that it required prayer and sacrifice to the gods. The builder watched wood-peckers to find out which tree the birds were unable to bore into and that was the tree selected for his canoe.

Step by step the needs of this new people were met by the increased skill and clever adaptation of natural resources at hand. From crude shelters came grass houses which required furniture. Blocks of wood served as tables, stools, and supports for low beds filled with branches and dried grass. When it became necessary to remain inside their little grass shelters during a storm or for long evenings, there was need for some kind of illumination. The torches used for fishing at night were both smoky and dangerous to burn. First they tried fish-oil in open lamps made from hollowed out stones with pounded tree bark for wicks. Then they discovered that the kernel of the kukui nut secreted a rich oil which would burn as readily as fish oil. That led to the making of kukui candles which could be stuck in the ground or carried about in the hand. The nuts were first baked in an outdoor oven and shelled. The kernels were strung on a split bamboo stick or thin stalk of coconut leaf. Fire was applied to the top kernel which would burn about four minutes, igniting the next one before it died out; so the period of illumination depended entirely upon the number of nut kernels on a stick.

#### POTTERY AND WOODWORK

The art of pottery was unknown to the Polynesian. With stone adzes they made circular dishes of koa and kou wood which would hold from a pint to five gallons of water, fruit, vegetables or native poi, a thick sour paste made from the roots of the taro plant. Koa calabashes are now manufactured for the tourist trade but the real old ones are in museums or private collections of Hawaiiana. For large native feasts or luaus as they are called, poi is now served in paper bowls made for that purpose by a wellknown manufacturing company in New England.

For ordinary house-keeping in those early days a few crude utensils were used; such as a shark's-fin knife, or shark's teeth fastened to a wooden handle, a spoon made from half a coconut shell with a curved stick handle for ladling food out of a deep calabash. Large, light, water-proof gourds were used to store foods, fish-line, tapa, feather capes, and small articles treasured as gifts.

Koa is the most beautiful wood native to Hawaii, and used for almost everything one can think of:

tables, chairs, cabinets, book-cases, office desks, magazine racks, etc., polished to mirror brightness, priceless and ever-lasting—until the termites move in. Every curio and gift shop in Honolulu is full of Koa wood novelties; but prices are pretty high. Even a little stamp box is fifty cents, and a complete desk set of five good pieces counts up toward ten dollars. Pipes, canes, book-ends, trays, stationery racks, paper-cutters, trinket boxes, and all sorts of less useful articles are there for sale and people buy them because they are attractive and they will last a long time.

The making of leis or wreaths of fresh flowers is symbolic of Hawaiian hospitality. To the initiate there is a language of flowers used in the making and giving of leis. To the tourist it is a breath-takingly beautiful custom associated with the arrival and departure of passenger steamers, the playing of Aloha, joyous greetings or teary farewells. Seed leis are still made and worn—by the tourists who buy them—and by hula dancers paid to entertain visitors to the Islands.

#### FEATHER WORK

Feather work is typical of the Polynesians but its use was confined to personal adornment or some display significant of royal pomp and circumstance. It was not used as a medium of expression in pictorial or decorative art. Feather leis or wreaths were worn as coronets and necklaces. Feather helmets were used by chiefs on state occasions. For the making of these, there was a foundation of wicker-work resembling a bird-cage, which was covered with golden yellow or scarlet feathers of certain birds—the oo, the mamu, and the iiwi (e-e-we). Feather cloaks or robes of state, called *mamo* were made with a ground work of fine netting of the native hemp to which small delicate feathers were attached so as to over-lap, forming a perfectly smooth surface. These choice yellow feathers were reserved for royalty alone.

Birds were caught by baiting. Branches of trees were smeared with a sticky papala gum and when enough birds were caught in it they were captured and despoiled of their plumage. It was a feat of strength and skill for a young man to leap in the air and snatch the top-knot feathers from a flying bird, releasing it alive but without its bonnet.

#### WEAVING

Very little weaving is done now in Hawaii except for the tourist trade. Baskets, book-covers, luncheon sets, and floor-mats are made in one place on the Island of Oahu, from leaves of the *pandanus* or hala tree. This type of weaving is called *lauhala*. In earlier days, a superior quality of floor mats were made of a fine rush called *makaloa*. They were of great size and dyed in various patterns. Royalty used them in their homes; and when princes and chieftains went on a royal "progress" from Island to Island, they rolled up their mats and took them along. Jack London has written a charming study of Hawaiian life and love called: "On The Makaloa Mat."



## TAPA

The making of tapa or tree-bark cloth is perhaps the most interesting and important industrial art of the Polynesian people. In the beginning it served many purposes, such as floor mats, curtains for protection against wind and rain, bed covering, clothing, and adornment. New-born babes were swathed in a soft quality of tapa; and a coarser, heavier piece provided a suitable burial garment for the dead. Tapa making has always been considered a woman's job. The old timers, with patience and skill produced many pieces worthy of preservation as works of art.

The actual process is very similar to that used by ancient Egyptians in the making of papyrus. The tough white inner layer of bark from the mulberry tree is soaked in water and scraped with clam shells or wooden scrapers. The strips of bark are then laid on a long wooden anvil and pounded with a wooden mallet. Many layers of bark laid lengthwise and crosswise, are then pounded together and sometimes pasted with a starchy root called *pia*. During this process the material is kept moist with water. When the pieces of beaten pulp have been pounded and smoothed to the right size they are dried and bleached in the sun; after which they are ready for decoration.

Decorating is done by means of block-printing and crude painting. One of the first methods used in making a stamp was to embroider a design in relief on a mat of *pandanus* leaves. Others were made by carving designs on slabs of wood. Sometimes the white tapa was stamped with bamboo markers or the color applied with crude brushes made of the hala nut. Another kind of brush was made from a section of pandanus fruit frayed at one end. The brush was dipped into a calabash of paint, held over the tapa in the right hand and pressed down with the left. Sometimes a rope, a sea-urchin, or a breadfruit leaf soaked in paint was pressed upon the tapa.

The palm leaf design is a favorite and is repeated in many different ways. As for colors: primitive dyes and stains were made of volcanic earth; and juices extracted from barks of trees; rich reddish browns being the most common. Blue was obtained from the juice of a berry, red from the seed pod of a small tree called *loa*, yellow from the olea plant and roots of the *noni* tree. Black was from charcoal or the soot obtained by burning kukui nuts in a bed of small pebbles. Finished pieces appear in rich blue tones, combinations of rose and tan, others in shades of yellow and orange; but the browns are more popular and much more suitable for decorative purposes.

Tapa is still manufactured by the Samoans in much the same way as it was done many years ago; and it is used by them for some of its original purposes; but in Hawaii it is exhibited as a novelty and sold for use as wall hangings in "dens", studios, and out-door living rooms. It is also made into book-covers, photo

frames, albums, blotters, stamp-boxes, and bridge tables.

To a certain extent tapa has been commercialized by the production of a heavy but very brittle wrapping paper stamped with an imitation of its irregular palm-leaf design. An attempt was made last year to adapt tapa designs to textiles for drapery materials and frocks. But any one who has seen the real tapa in its natural environment realizes that its place is on the wall as logically as the forest jungle banks itself against a tropic sky.

## NEW HAMPSHIRE LEAGUE OF ARTS AND CRAFTS

Continued from page 13

All the League shops are designated by a sign which is identical for all, in the shape of a little white house with a red chimney, typical of the simple homes in which so much of the work is carried on. In fact this is one enterprise in which the country people come into their own, for city shops are not encouraged. It is felt that there is too much competition, not the same need for an outlet, and it is more difficult to check people living in larger centers. The Home side of the Industries is stressed because it is there that the need lies and all conditions are more favorable. Every article in the shops carries a small tag, with the League's state seal on one side, and the emblem of the particular group on the other. This tag means that the article has passed the inspection of a Jury, was made by a New Hampshire resident by hand, and is up to the League standard of workmanship.

It must not be thought that the League's work is merely a revival of the old methods, or the reproduction of antiques. This side of the work is naturally present because the old New England flavor is still strong up in these rural communities, and fine old models are generally available for members who can seldom get down to the city shops and exhibitions for new ideas. But the League members are well aware of the changing conditions of American life and its taste for streamlines, and of the city gift shops with which they must compete for a market. They refuse to be greatly disturbed by it, because they are working toward a different ideal. New England has long been called the playground of America, and every summer sees its roads travelled by cars from almost every state in the Union. This is the opportunity for the shops to come in contact with widely different people, to learn their tastes and preferences and to hear their comments. It is all enlightening. They learn in this way that visitors to New England come for what New England has to give; they want the authentic article. They see enough of the fads of a month or a year, of cheap souvenirs, of things with only a passing air of novelty. They want, increasingly, the simpler things with the mark of skill and personality upon them; many times they come back

Continued on page 27

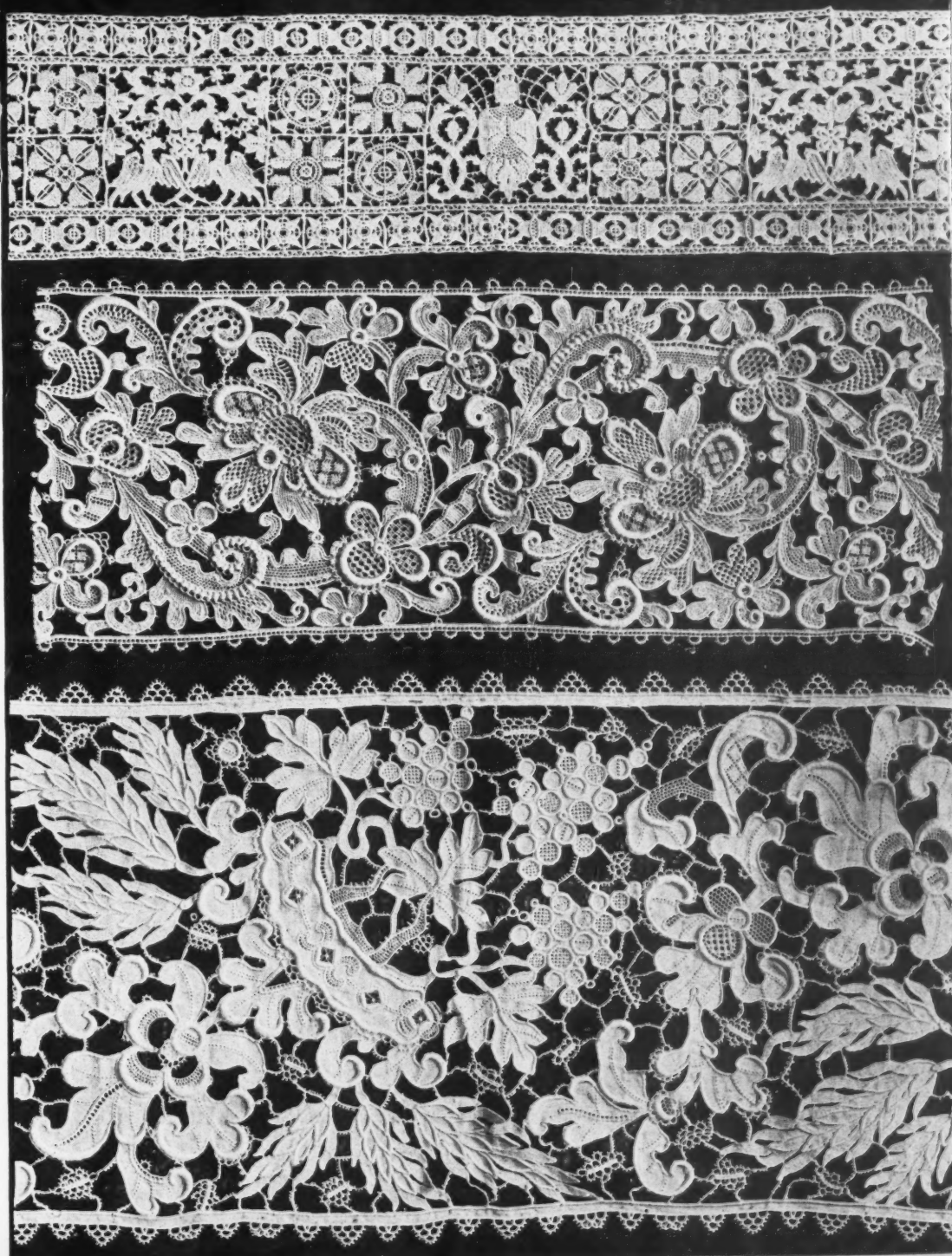


## SWISS CRAFTSMEN

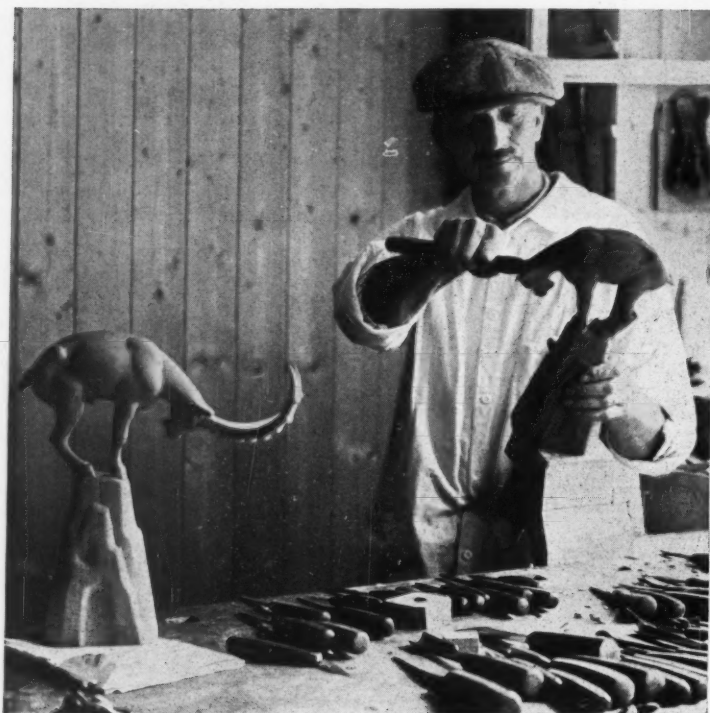
Although little is heard of the Swiss potter in America, his art has reached a high degree of perfection. Above are some potters of Bernegg and below is shown a group of pieces typical of their craft.





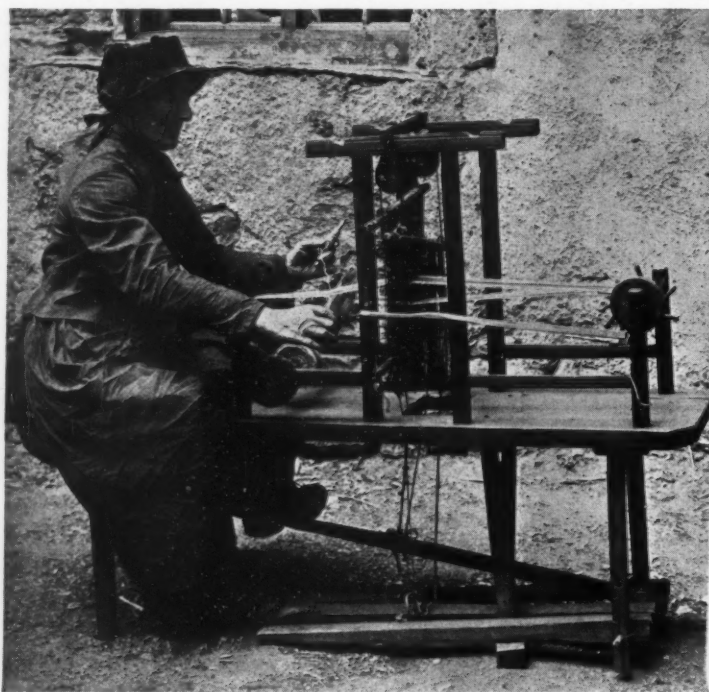


The Swiss girls shown above are engaged in creating exquisite embroideries. The delicacy which characterizes their craft can be seen in the illustration at the right



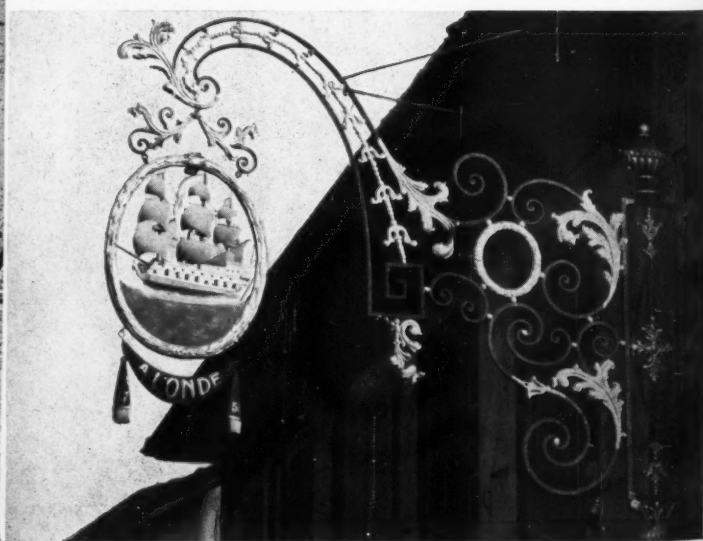
## WOOD CARVING

Woodcarving is one of the most typical of Swiss crafts. It is still practiced throughout the country. Above is a woodcarver of Brienz at work in his shop. Lace making is also an important craft which is carried on by the industrious women as shown in the picture below. In the illustration at the lower right of this page is shown a shield of pleasing delicacy of design which still adorns an ancient Inn at Rivax on the lake of Geneva, one of the most picturesque locales of Switzerland.

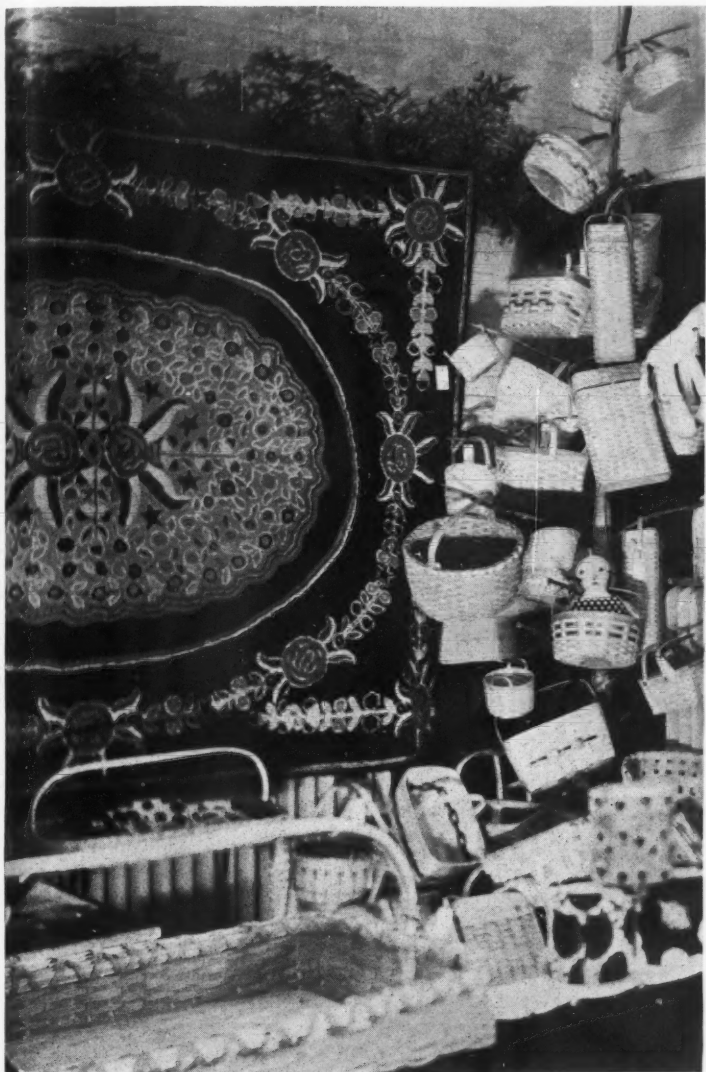


## LACE MAKING

## METAL CRAFT







## RUGS AND BASKETS MADE IN THE NEW HAMPSHIRE LEAGUE OF ARTS AND CRAFTS

a second and third time for duplicates of something they liked. A visitor to one shop spoke of the "honest homespun quality" of the League products, and they realize that almost every piece of work has some human story behind it. Purchasers are very apt to ask, "Where did those baskets come from?" or "Who made this bedquilt?"

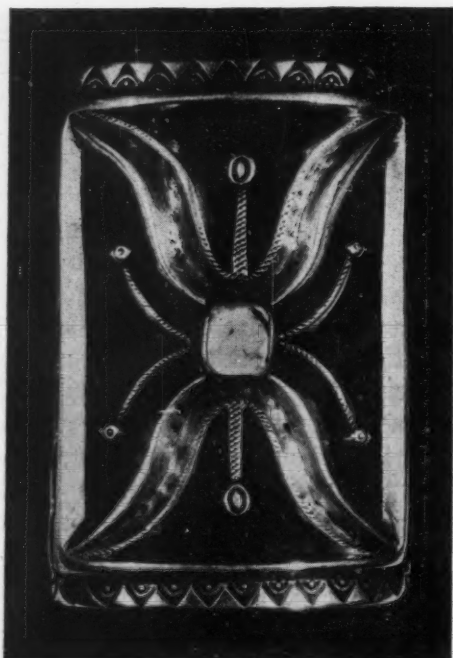
The League includes an increasing number of men members who carry on the stronger and more virile lines of work, but naturally enough the great proportion are women, and consequently the feminine arts prevail. Needlework and other textiles are very prominent, and the improvement from year to year is marked, as the women get over trying to make merely the church fair type of stuff and concentrate on

sounder work. No stamped designs are accepted, nor the commercial pieces which have become so common over the whole country. The decoration of linens takes its type from the counted thread designs, and a movement is now on foot to get away from the mere copying of foreign pieces and develop a truly American style, drawing upon our traditional designs and themes for inspiration. American life as a whole has been influenced and enriched by many strong foreign influences; but this New Hampshire enterprise is still predominately American, and such a line is native to it. There is no doubt that we have the material and tradition for the development of a real school of American design as national as those of other countries. The most vigorous designs come from countries where the decoration is done by the person who actually makes the materials: European peasants, and our own pioneers, for example. A peasant worker recognizes the structure and the limitations of the materials and uses ingenuity to overcome them. We in America have outgrown this strong and simple type of work because we no longer make our own materials; things have become too easy for us, and the plain lines too overlaid by fussy detail. But the fact remains that the threefold relationship between the worker, his material and his tool is the basis of all true art.

So it is the idea of the League of New Hampshire Arts and Crafts to strip down, as one may say, to the material itself, and to apply to it only what will suitably enrich and beautify it. The beautiful natural grain of a piece of wood, the sturdy even thread of a fabric, the satin finish of polished stone or gleaming metal have a beauty of their own which should not be wholly obscured.

Wherever the passer-by sees the sign of the Little White House, he will find groups of interested people glad to show him their work and the work of their friends and neighbors, because they take a community pride in their Industries and their local shop. This is proved by the fact that most of the workers are volunteers, and with no money to spend on advertising, they show their good will by encouraging visitors and spreading the work in any way they can in a spirit of friendly cooperation. Already two groups, those at Center Sandwich and Meredith, are operating their shops in a "little white house" belonging to themselves and built for the purpose. The dream of the League for the future is a chain of these little houses all across the state, built on a solid foundation of community good will, as a permanent feature of its town.

This New Hampshire experiment has already proved itself to be a permanent thing of great value, because it has the elemental quality of its own resources, its own soil, the very rock of the Granite State, and its appeal to the human element in us which is expressed in the work of men's hands.



# NAVAJO GATOS

By DAVID L. NEUMANN

The public has of recent years become familiar with Navajo Indian silver work, commonly set with turquoise. Naturally though unfortunately the examples of this work to which the public has ready access are strictly commercial. The large majority of Navajo silversmiths today are engaged in producing work for sale in the white man's market and consequently designed to meet the requirements of the curio and jewelry trade. This is a very recent development, however. Twenty-five years ago it had hardly begun. But twenty-five years ago the Navajo Indians had already approximately a half century of experience of silver-smithing behind them. Practically without exception the pieces produced up to that time were made by Navajos for their fellow tribesmen and not for sale to white men. The art was, in the proper sense, a folk art. Limitations as to tools kept the product within quite simple technical limits. Bracelets, belt ornaments, necklaces, rings, bridle ornaments and ornaments for leather bow-guards formed the chief items. This note confines itself to the bow-guard. "Gato" is the Navajo word for bow-guard.

Two types of technique were employed in early Navajo silverwork; one, hammering, or wrought work; two, melting the metal and running it into a mold cut in sandstone or a stone such as diatomaceous earth, or cast work.

As persons familiar with archery are aware, a guard of some sort must be worn to protect the inside of the bowman's left wrist against the twang of the bow string. Among the Navajos as among present day archers this guard was usually made of leather, from

three to four or five inches in length. The string struck the smooth leather of the inner surface, and the leather band presented an admirable opportunity for ornamentation on the outside or non-functional surface.

We illustrate here three such silver ornaments which for grace and rich simplicity plead their own case. Illustrations 1 and 3 are examples of mold cutting and casting and represent an eye for design and proportion by no means contemptible. The silver, as it comes from the crude mold, is quite rough, the final surface being the result of careful and laborious filing. The backs of these pieces, which are attached to the leathers, still plainly show the coarse grain of the mold.

No. 2 is an example of a gato of wrought technique, in which coins, commonly Mexican pesos, have been melted into an ingot, beaten out to a sheet and the design worked in by means of hand made steel dies, most commonly made from broken files, though any bit of steel was made to serve. The only further operation was the soldering on of copper loops behind, which, passed through holes in the leather, afforded a means of fastening the ornament to the leather guard. The turquoise mounts are set into simple bezels which have been soldered on, the piece is dressed with a file and the gato is complete as shown.

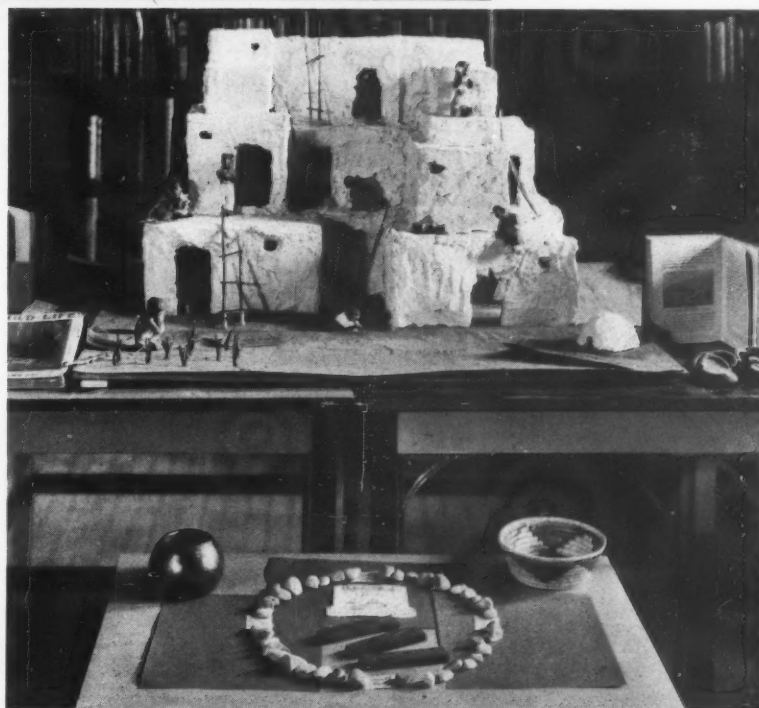
Illustrations are by the courtesy of the Laboratory of Anthropology of Santa Fe, New Mexico, and are from a fine collection of Navajo silver work in this institution.

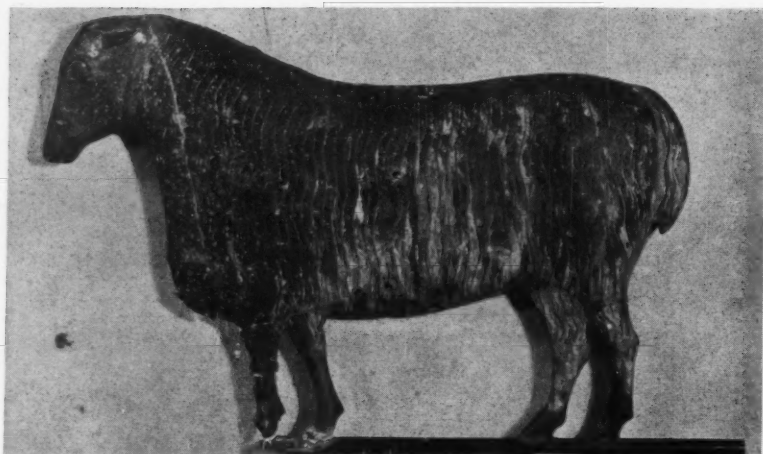




## INDIAN CRAFTS STUDIED by CHILDREN

The crafts of Pueblo Indians are emphasized in this Literary Workshop for children in Detroit. Books of Indian lore are an exciting source for finding out how the Indians really lived and carried on the art. Gone are the paper patterns for canoes and wigwams made by young children and in their place are huge structures of cardboard, salt and clay such as this one at the right. Eloise Ramsey, specialist in Children's Literature, and Jane Betsy Welling, Art, College of Education, Wayne University, Detroit, were in charge.





The spotted horse on the cover of this number is a Pennsylvania-German toy made of carved wood and decorated in polychrome. Both the carving and coloring indicate the work of an outstanding craftsman, though anonymous. Several other examples by the same craftsman have been found, including a dog and a deer. The spotted horse is in the collection of the American Folk Art Gallery of New York.

## AMERICAN FOLK ARTS

The lamb above is a weathervane made of copper hammered in unusual design. It is from Maine where similar designs have been found but none developed in this particular technic, in which the design element is so strong. It is in the collection of the American Folk Art Gallery of New York.

The tombstone below was carved in the eighteenth century at Newport, Rhode Island. Property of Henry Outhout Milliken.



An eighteenth century "scratch" carved tombstone from St. Thomas' church yard at Whitmarsh Valley, Pennsylvania, is shown below. Its directness of treatment and relation of decoration to the area are characteristic of the early American folk artists.







## BAS-RELIEFS IN PLASTER

By HARRY A. BROAD  
SUPERVISOR OF ART,  
BLOOMINGTON, IND.

The project of carved plaster plaques is an interesting and valuable addition to any art or arts and crafts course. The materials needed are few and inexpensive. The result is a piece of work that may be beautiful and fill a definite place as a wall decoration.

Our first step is to decide what sort of space, square, rectangle or circle we wish to use as a plaque. Within our chosen space we begin either an abstract or representational idea. We must keep in mind the type of room in which we desire to use the finished product. The color of the walls, furniture, etc., are important to remember in deciding upon a color scheme. In our line arrangement we stress the principles of Dominance, Subordination, Variety, Unity, and Balance. When our line arrangement is satisfactory we have found that it helps to mass in our dark and lights and at the same time decide what parts of our design are to be cut away and what parts are to remain standing. Having finished our sketch in dark and light we must choose our colors. We have our choice of vivid contrasts in color achieving the European or Mexican peasant style or we may use the tints and pastel colors for a light, delicate quality depending upon our own taste and the type of room we wish to decorate.

With the completion of our sketch it is time to think of making our plaster plaque. If circular forms are wanted we may make a mold by taking the required length of ordinary linoleum (about two inches wide) and fastening it together with paper clips to form the desired circumference. If we wish a square or rectangle the easiest method is to use two right angles of wood. The wood should be about two inches high and one-half in thick. The right angles may be joined

together with a single nail which later may be pried apart. The molds may be set on glass or a smooth wood topped table. The bottom surface need not be perfectly smooth because it may be used as the back while the open side may be used as the front. It is good policy to seal the bottom edges of the linoleum or wood to the surface it is resting on with moist clay. This prevents the liquid plaster, if thin, from running out from under the bottom of the mold.

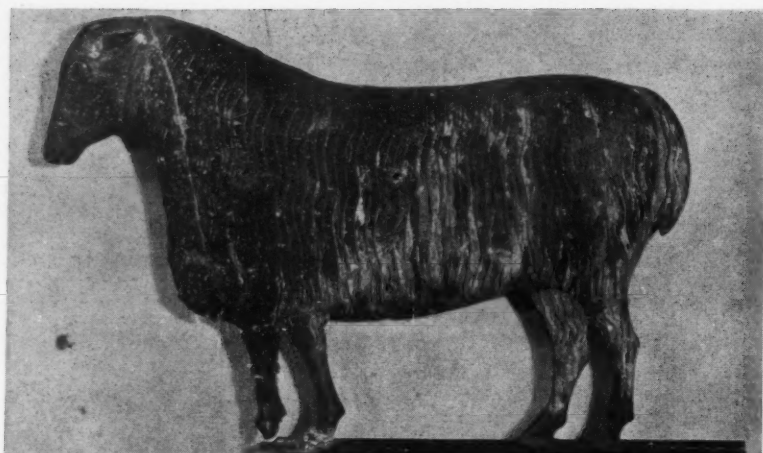
In mixing the dry plaster with water we have found it best to add one part of cold water to three parts of plaster and then stir and knead slowly to prevent the formation of air bubbles. When the mixture is smooth and about the consistency of batter pour it slowly into the moulds watching carefully for any air bubbles. If there are any bubbles they should be blown at and broken otherwise they will produce tiny holes in the plaster and prevent a smooth working surface. When the plaster is dry the mould may be removed. At this stage it is advisable to sandpaper the surfaces to remove any rough spots.

The sketch may then be placed on the surface of the plaque and the design traced through by going over the lines with a fairly sharp pointed pencil. The next step is to cut away the background, with a sharp knife, leaving the design in low relief.

Poster colors may then be thinned with water to the desired consistency and applied to the appropriate areas. Several coats of white shellac will preserve the color and add the finishing touch.

A short loop of wire may be attached to the back with very thick plaster.

My students have always enjoyed this problem and have taken real pride in bringing home their own handiwork.



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Photos by Martha Bontor

# CERAMICS • TWO POTTERY TECHNIQS

By  
LINN L. PHELAN







Sgraffito has been used as a means of carrying out designs or ideas in clay down through the ages, almost since man first began to form clay into vessels. The term comes to us from the Italian potters of the Renaissance. It denotes that ceramic technic in which the design is incised through a clay of one color to that of another.

Mishima is a technic which originated in Korea, and was given this name by the Japanese since it resembled the decorations on the almanac of the time. In this technic the design is first incised in the body of the ware and subsequently washed over with a liquid clay, known as slip, which differs in color from that of the article. For the best effect the design should be linear in character. These lines should have

a great amount of freedom and should be executed in a direct, but controlled, manner. If enough thought has been given, they will take on an ordered appearance without a loss of spontaneity. The resultant appeal has been the goal of many classes. So though these lines are free and apparently unstudied, they build up a design which is well ordered but show no feeling of hardness.

To employ these two technics it is necessary to have only two batches of clay; one for the piece of pottery to be formed, the other the consistency of thick cream, known as slip or engobe. This slip is a mixture of clay and water. One of the batches of clay must be colored in some way for contrast when used in conjunction with the other clay. If the clay at hand is

The pottery illustrated on this and the opposite page is the work of Linn L. Phelan. Throughout there is emphasized the structural use of clay with color and decoration suitably combined.



one of the buff burning types, underglaze colors can be mixed with the buff burning clay to distinguish them. If two different kinds of clay are to be used, such as a red burning clay and one of the buff burning or white types, experiments will have to be made as to the variation of their respective shrinkages. Each type of clay has a very definite shrinkage and when two clays are used together the shrinkage of one must be equal to that of the other. Also, if under-glaze or metallic oxides are to be used for coloring agents in the slip, more experimenting will be necessary, as the characteristic action of these must be known before they are used for any finished work.

To return to sgraffito, let us make a piece of pottery using red burning clay, and finish it according to our inclinations. While it is still in the damp state, or leather-hard, apply the slip or engobe which has been prepared beforehand. In this case let us assume that we are using a white slip over the piece of red clay which has just been finished. Now brush, spray, or dip the piece with this slip. If the piece of pottery is too dry the application of the slip will undoubtedly crack it, due to the rapid absorption of moisture by the red clay. Though nothing should happen at the time of application of slip on a dry body, it might during firing. Surface cracks, shivering or peeling might occur at that time.

After the slip has been applied to the piece we are ready to apply the design. This should usually be drawn on with pencil, or blocked out roughly to act as a guide for the incising tool. Take a sharp-pointed tool—a hard pencil will do—and cut through the design freehand, being sure to have the scratches go through the white slip to the red clay body beneath. If the design can be carved freehand a spontaneity will result which will add vigor to the spirit of the piece. This freedom cannot be stressed too much. Of course if it is necessary to trace the design onto the ware, this may be done, but do not follow this tracing too rigidly. If the design is a formal one, the incisions will naturally have to be more accurate, and to some extent stiffer in feeling.

In this technic freedom of execution is desirable as it gives the pottery a unique quality, avoiding machine-made perfection, yet retaining good craftsmanship. Pottery made by hand should show that it is made by hand, yet the quality of work should not be sacrificed to this end. Carelessness has no place in any good work.

The two female figures of Mayan or primitive feeling, in the form of candle holders which are shown here, were made and decorated in the red and white clay combination. The white engobe was used for the skin and pattern in the dress of one of the figures. The background of the dress was left in the red clay body under the slip. On the other figure the white engobe was painted on where the dress area was desired, and the pattern scratched through to the red clay. The

design was secondary and adapted to the areas to which it was applied for enhancement.

In Mishima, the lines are carved directly into the body of the ware and subsequently washed over with a contrasting slip. When the slip is applied care should be taken that it completely fill the incised lines. After the slip has set, or when the piece is in the leather-hard stage, take a scraper and remove the excess slip from the surface of the ware. This leaves the design intact in the original body; in this case, white lines in the red clay. The ware is then biscuited and the glaze applied for the second firing.

The use of doctored or colored slips (those slips artificially colored with oxides or underglazed stains) in the lines of a design carved into white or buff burning clay is a good way to get results. The clay of the colored slip is the same as that of the ware, so there is no difficulty involved with shrinkage. After the first firing, when the slip is burned into the piece, colored glazes may be applied effectively to areas of the design if it is felt necessary to add extra or contrasting color. In using these technics clear glazes, at least those approximating transparency, should be applied; otherwise the design will be lost.

## CALLING ALL ARTISTS

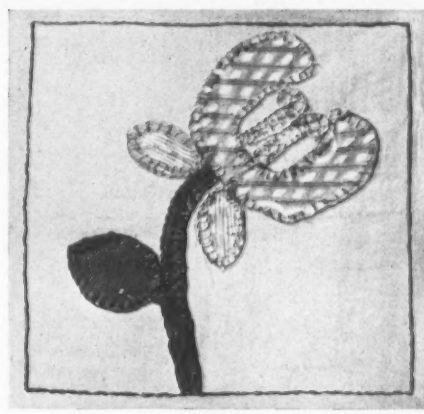
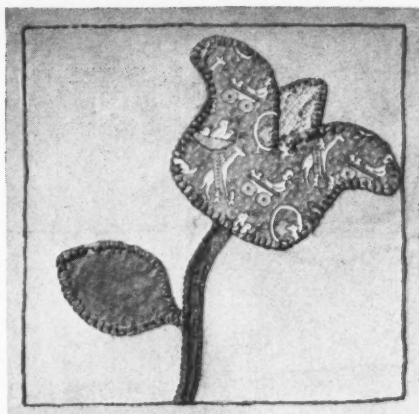
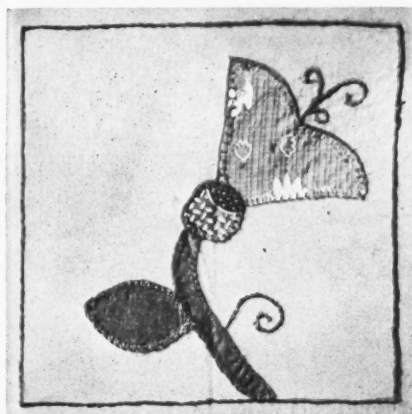
A call has gone out to the artists of the nation for a Congress against war and fascism, to be held in New York City early in the winter. The public session will be held on February 14 at town hall. The private sessions for artists, delegates, students and teachers will be held on February 15th and 16th at the New School of Social Research.

The breadth of the program of the Artists Congress has drawn to it two hundred and seventy-five artists of standing who have signed the call. These artists have come together in unified interest and at the same time have the most divergent esthetic viewpoints. Those pessimistic and reactionary predictions, which have been so often voiced, to the effect that artists are incorrigible egotists, incapable of unified action of any kind, has been demonstrated false.

We artists are well aware of the tendency in our profession for each to pursue his solitary way, and consider it high time for artists as a body to fully realize their situation in common. It is not an accident that this call to the artists goes out just as the European war crisis approaches a culmination. We are confronted with a high probability of a world cataclysm, threatening creative workers with the enforced role of instruments of barbarous destruction. Within this country, not only is the great body of

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## CRAFTS IN PUBLIC SCHOOLS

In the three illustrations above are shown the needlework quilt blocks made by fifth grade children, Dade City, Florida, under the direction of Jean O. Mitchell, Instructor, Art Methods, University of Florida. Miss O'Berry was the class room teacher.

The group of metal objects shown at the right were made in Evander Childs High School, New York, by pupils of Hugh Main. This class was formed in response to the need felt for a class in crafts. The designs were made to use waste materials in a manner suited to the article and construction.





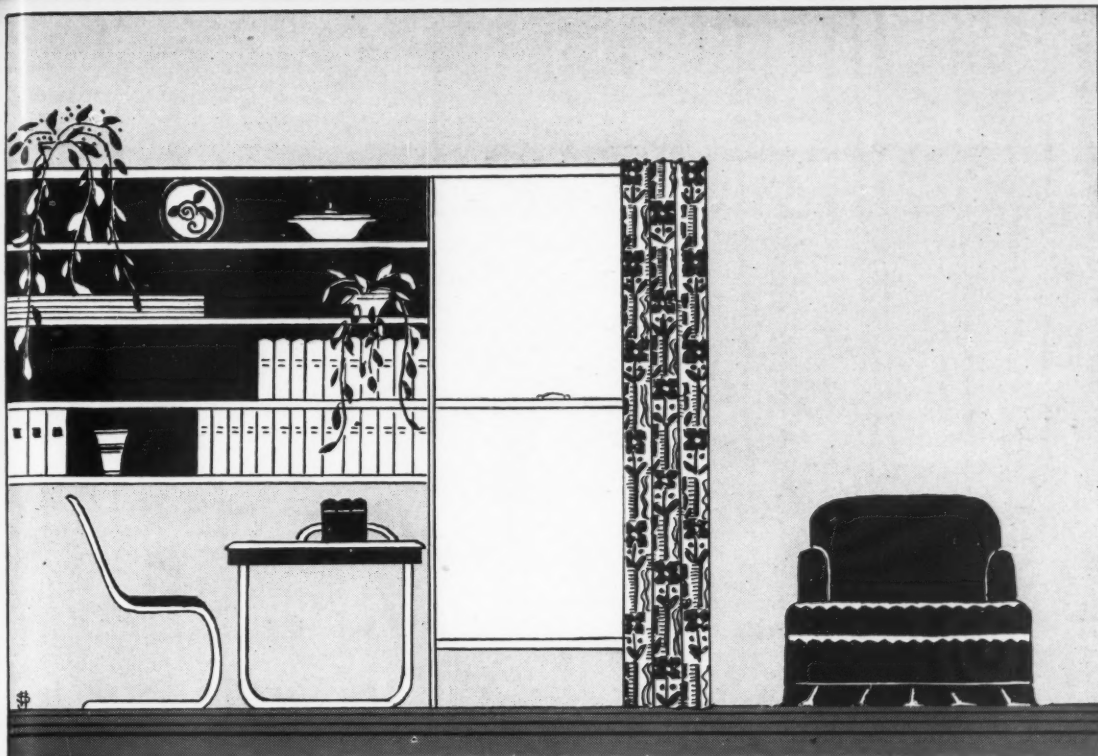
## PLACE CARDS • ART AND MUSIC

By MARIE STEWART  
ASST. ART SUPERVISOR  
INDIANAPOLIS, IND.

Last March, during the North Central Music Educator's Association Meeting, there was a need for attractive place cards for the tables at the opening dinner. In response to the need, twenty-four junior high school pupils made original linoleum block-print designs depicting the history of musical instruments from the early ages to the modern. The preparations for the designs were made in the following order: 1. Pencil sketches were made from real musical instruments. 2. Drawings were made from children posed with musical instruments. 3. Original designs were then planned from sketches made from the instruments. The processes of making the block print designs developed step by step. 1. Designs were spotted in by use of ink mass for balance and harmony of shapes. 2. When these were satisfactory, the designs were reversed and traced on the 3"x 5" linoleum blocks. Then they were cut. 3. Proof sheets were made on the school presses. Corrections were made by tooling out to prevent blurring. 4. From the twenty-four designs selected, boys in the school print shop printed twelve hundred place cards in spring-green on cream cards. The exercise enlisted the cooperation of the art, music, and printing departments of our school system. The art work was carried out in the seventh and eighth grades under the direction of the following teachers: Miss Barber, School No. 73; Miss Beyers, School No. 37; Miss Dimmick, School No. 35; Mrs. Greer, School No. 17; Miss Holden, School No. 70; and Mrs. Stoeffler, School No. 41.

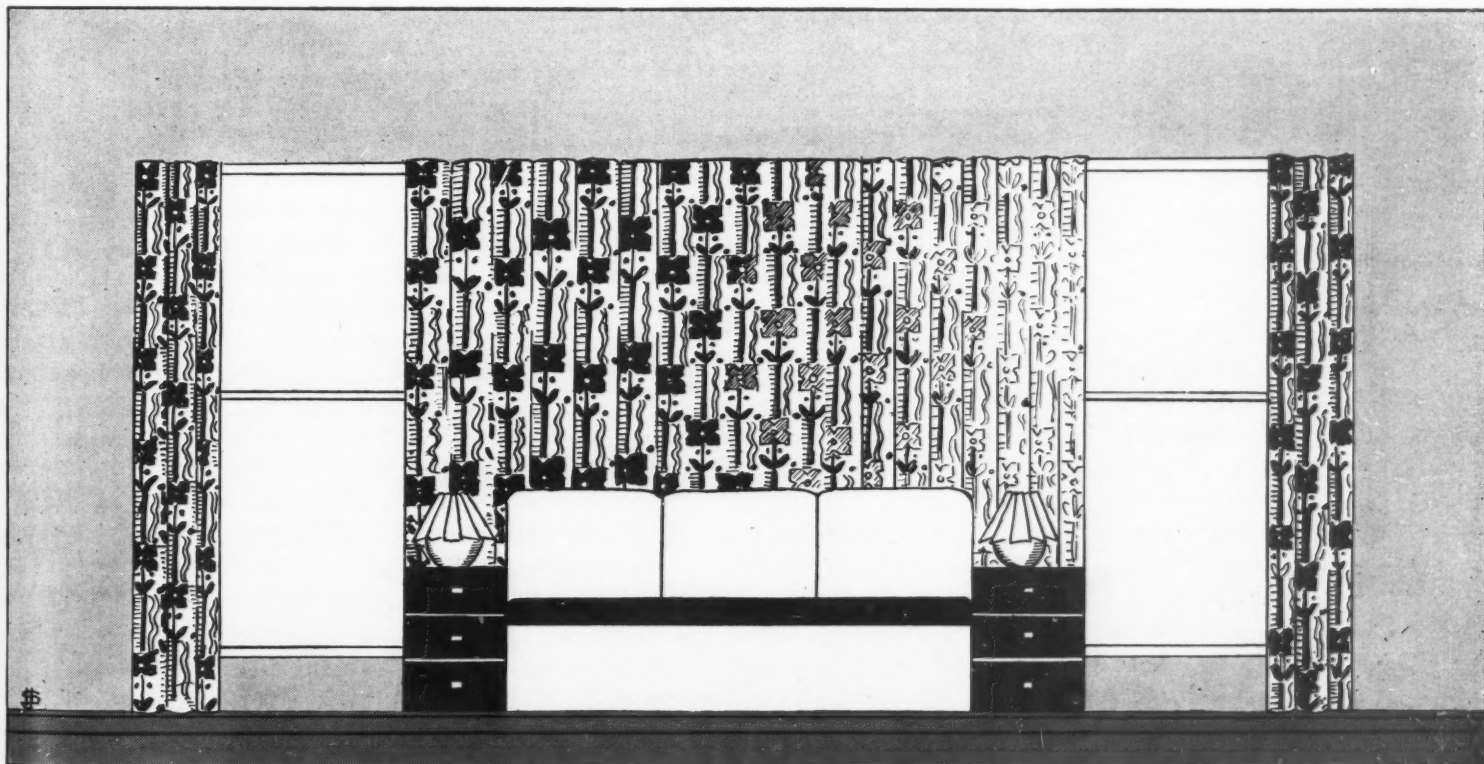


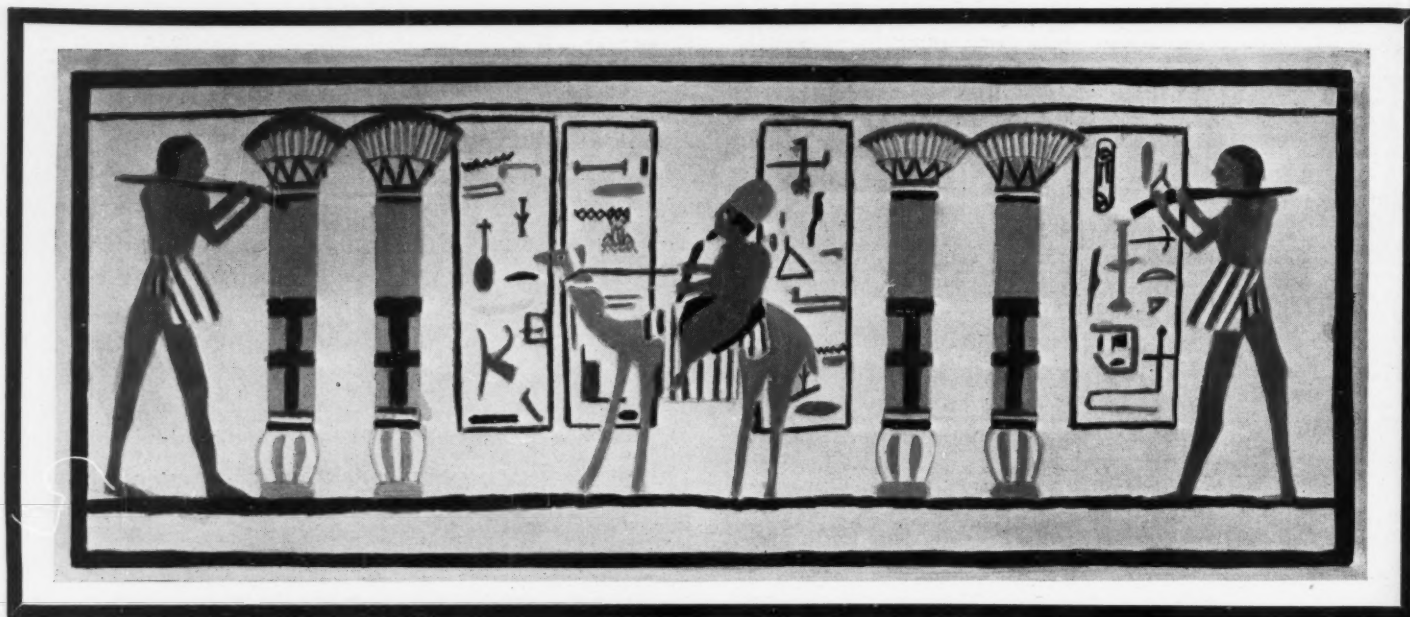




## BLOCK PRINT TEXTILE IN MODERN ROOM

In the January number, page 37, there appeared a lesson for beginners showing, step by step, how anyone can design and execute a block printed textile. On this page Jeannette Stevenson presents two views of an interior which show a practical use of such decorative fabrics in a modern interior. The various features of the room such as windows and shelves are such as one meets in the average problem of modernizing a conventional room. She has selected, in this case, a combination living room and bed room, which is a rather general need today. In producing a unified modern design of this type it is helpful in securing a harmonious result. To divide the wall space which is rectangular into a series of smaller rectangles varying in size, texture and degree of darkness or tone is an obvious though very pleasant method.





# CRAFTS AID IN TEACHING APPRECIATION

By BLANCHE HUTTO  
Forrest Park School  
Fort Wayne, Indiana

## A UNIT IN EIGHTH GRADE ART APPRECIATION

As Art Appreciation becomes more and more the goal of modern public school art teaching, new demands are made upon the art teacher.

By "appreciation" we mean "understanding of" and "sensitivity to" art and art objects, so we as art teachers are faced with the problem of discovering ways to arouse the keen interest of the child instead of causing him to lose interest during lessons of accumulated facts presented in lecture form.

Craft problems have always held a great appeal for children. Therefore they prove especially useful to enliven lessons which might otherwise lose effectiveness through the very complicacy and scope of their subject matter.

The following craft problems are an "approach to" and a "supplement to" lesson on creative lettering. Thus we find that all art subjects may be introduced through the appreciation lesson, or, viz.: that all other art subjects may be used to teach the appreciation lesson.

As an approach to this unit I used a classroom exhibit consisting of Indian pottery; two vases from the West, several which I had made, and one or two made by former pupils. Near at hand I had a small Totem Pole from Alaska and an Egyptian applied wall hanging purchased at the Oriental store.

As the pupils entered the room they evidenced an interest in the exhibit. They told of Indian pottery

they had seen and one boy said that his father had to go to Mexico on business and that he would bring back some Mexican pottery for the school, etc. After some random remarks of this type I led the discussion to the decoration of the vases and the meaning of the symbols on them. Boy Scouts in the class were able to contribute most to this part of the discussion for they had been taught the meaning of most of the symbols. I then led the class to a discussion of the symbolic writing of other primitive peoples by showing the Alaskan totem pole and the Egyptian textile.

Then we looked at pictures of early writing; from the animal drawings of the caveman, through the Alaskan totem poles, the American Indian picture writing, African primitive drawings, the Mayan carvings, Egyptian hieroglyphics, Babylonian cuneiform tablets, Chinese brush writing, the Phoenician, Greek and Roman alphabets, Gothic letters and Illuminated manuscripts, and early printed books, to the modern commercial lettering designs, etc. These pictures were shown on the screen by our small postcard projector. Much of this material was found in various numbers of *DESIGN*.

If the class time is limited the pupils might be given a choice as to the culminating craft activity, or, the rapid worker might do several of the suggested problems. Or, after the approach material is presented to several classes each class might wish to choose a different problem.





A DECORATIVE PANEL MADE OF  
LINOLEUM AS DESCRIBED BELOW

First we took 12"x18" manila paper and made panels similar to Mayan sculptured panels. Mayan symbols or Alaskan totem pole symbols were used. We referred to early numbers of the DESIGN for this material. One central figure and many small designs were used so that the space was entirely filled. These papers were then laid on 12"x18" pieces of battleship linoleum and traced. Wide lining tools were used to outline the designs. Then the linoleum was painted with tempera paint. Earthy browns, reds, oranges, blacks, etc. were used. The paint was kept out of the incised lines between the designs. After the paint is thoroughly dry shellac or wax the entire sur-

face. If these panels are framed in natural wood they make an interesting wall decoration, especially for a boy's room. One is shown at the left of this page.

Our second problem was a small totem pole carved in balsam wood, sand-papered, and then painted with tempera. We did not shellac these. Medium blue, red-orange, black, white and brown were the colors used. The totem poles were drawn in the actual size and painted, first, on paper.

Clay Indian bowls were our third problem. Elevations of Indian bowls were drawn and colored brightly with crayons. Then I gave a demonstration of the coiling process for building the clay bowl. The class followed the forms of their drawings with their clay and then decorated the bowls in the Indian manner. Tempera paint was used. Red-orange, white, black and brown were used. These we did not shellac for they resemble Indian pottery more when the finish is dull, even though the shellac preserves the clay.

As a fourth problem we referred to Egyptian wall paintings and designed long, narrow, horizontal or vertical decorative panels. Some of these panels were about 12"x36". We pasted two pieces of manilla paper together and carried out our design first in colored paper and paste. Those who chose to, later applied their designs to cloth and colored them brightly with crayon. One is shown on page 38.

Next, manuscript illumination was reviewed and the children drew and illuminated their own initial and painted it with water colors and gold and silver tempera. This was followed by a motto, lettered in early Gothic letters, on 9"x12" white drawing paper, painted and illuminated and then rubbed with linseed oil to simulate parchment. These, too, were framed. Ten cent store frames were used for the most part.

For the modern letters the craft problem was an all-over textile design printed with linoleum on cloth. The children were permitted to use their own initials or those of the school name. An unusual and dynamic arrangement of letters was sought. This was worked out in a 4½"x3" rectangle, transferred to linoleum, cut and then repeated all over the cloth in a definite repeat pattern.

All of the above problems were being carried on at the same time because some members of the class worked more rapidly than others. One boy continued to work on clay vases. He seemed to have an aptitude for clay work and he developed an individual technique. Thus individual differences were cared for.

Following this appreciation approach lessons on letter forms were begun and modern posters were developed.

For the teacher's references I suggest: "Writing and Illuminating" and "Lettering" by Edward Johnston, "P's and Q's" by Sallie Tannahill, "Art Appreciation" by Collins and Riley, "Our Changing Art Education" by Felix Payant.

## COMING CONVENTIONS ON ART EDUCATION

There are an unusually attractive series of programs devoted to education through the arts offered by various associations throughout the next few months. As art is becoming recognized as an essential in a well-rounded plan of education every educator should attend as many of these as he can. For the convenience of our readers we are listing below the data regarding some of the outstanding ones.

● National Education Association, Dept. of Supervisors and Directors. Feb. 24-25-26, St. Louis, Jefferson Hotel.

The Group 6 Panel Discussion on the arts promises to be of real interest. Subject: The improvement of instruction in Fine and Industrial Arts. Chairman, William E. Warner, Associate Prof. at Ohio State Univ., Columbus, Ohio. The panel consists of: Lawrence F. Ashley, Dir. of Ind. Arts, State Teachers College, Charleston, Ill.; Charles A. Bennett, Editor, *Industrial Education*, and Pres. Manual Arts Press, Peoria, Ill.; Victor D'Amico, Chairman Evaluation Program, Progressive Educ. Assn., Fieldstone School of Ethical Culture, N. Y. C.; George F. Frasier, Pres., State College of Educ., Greeley, Colo.; Otto A. Hankammer, Prof. of Ind. Arts, S. T. C., Pittsburgh, Kans.; Charles M. Herlihy, Pres., S. T. C., Fitchburg, Mass.; DeWitt S. Hunt, Director of Ind. Arts, A. & M. College, Stillwater, Okla.; Valentine C. Kirby, Dir. of Art, State Dept. of Educ., Harrisburg, Pa.; Frank C. Moore, Dir. Ind. Arts., Cleveland Schools, and Pres. Western Arts Assn.; Thomas Munro, Curator of Educ., Cleveland Museum, Cleveland, Ohio; Hugh M. Newman, Managing Dir., Chicago Acad. of Fine Arts, Chicago; Felix Payant, Editor *Design* and Prof. of Art, O. S. U., Columbus, Ohio; Maris M. Proffitt, Educ. Consultant and Specialist in Guidance and Ind. Educ., U. S. Office of Educ., Washington, D. C.; Elizabeth Wells Robertson, Dir. of Art, Chicago Schools, and Pres. N. E. A. Dept. of Art; A. L. Threlkeld, Supt. of Schools, Denver, Colo.; William H. Varnum, Dir. of Art. Educ., U. of Wisc., Madison; Jane Betsy Welling, Prof. of Art, Wayne University, Detroit, and Vice-Pres. W. A. A.; Walter R. Williams, Grad. Fellow in Arts, Univ. of Minn. H. S., Minneapolis.

● National Conference of the Progressive Education Association in cooperation with the Chicago Association for Child Study and Parent Education. February 27-28-29, Chicago, The Palmer House.

Members of the Progressive Education Association and all who are interested in the new trends and the place of art in modern education are urged to attend the annual national conference of the Associa-

tion. "Child Development—The Basis for an Educational Program" is the timely and significant theme chosen for the conference to bring out the type of curriculum and activity suitable for the living, growing child during the successive stages of his development. An interesting feature at this convention will be the

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## CALLING ALL ARTISTS

Continued from page 34

American artists harassed by the countless evils of economic insecurity but it has just cause for alarm in the rapidly increasing attacks upon the liberty of honest artistic expression.

This Artists Congress will discuss, among other matters, federal, state, and municipal arts projects; municipal art galleries and art centers; the federal art bill; rental of works of art; relations of media and material to art content; fascism and war; racial discrimination; preservation of civil liberties; imprisonment of revolutionary artists and writers; art education during the crisis; subject matter in art; economic plight of the artist; immediate problems of the artist.

Among the two hundred and seventy-five artists who have signed the call and are members of the Congress, of which Stuart Davis, 52 West 8th Street, New York, is secretary, are the following prominent artists: Ivan Le Lorraine Albright, Peggy Bacon, George Biddle, Alexander Broow, Arnold Blanch, Alexander Calder, Stuart Davis, Ernest Fiene, Waylande Gregory, Stefan Hirsch, Joe Jones, Rockwell Kent, Yasuo Kuniyoshi, Doris Lee, Paul Manship, Lewis Mumford, Reginald Marsh, Isami Noguchi, Ralph Pearson, Boardman Ribinson, Katherine Schmidt, Niles Spencer, Joseph Stella, Benton Spruance, William Steig, Walter Ufer, John Vassos, Lynd Ward, Margaret Bourke White, William Zorach.

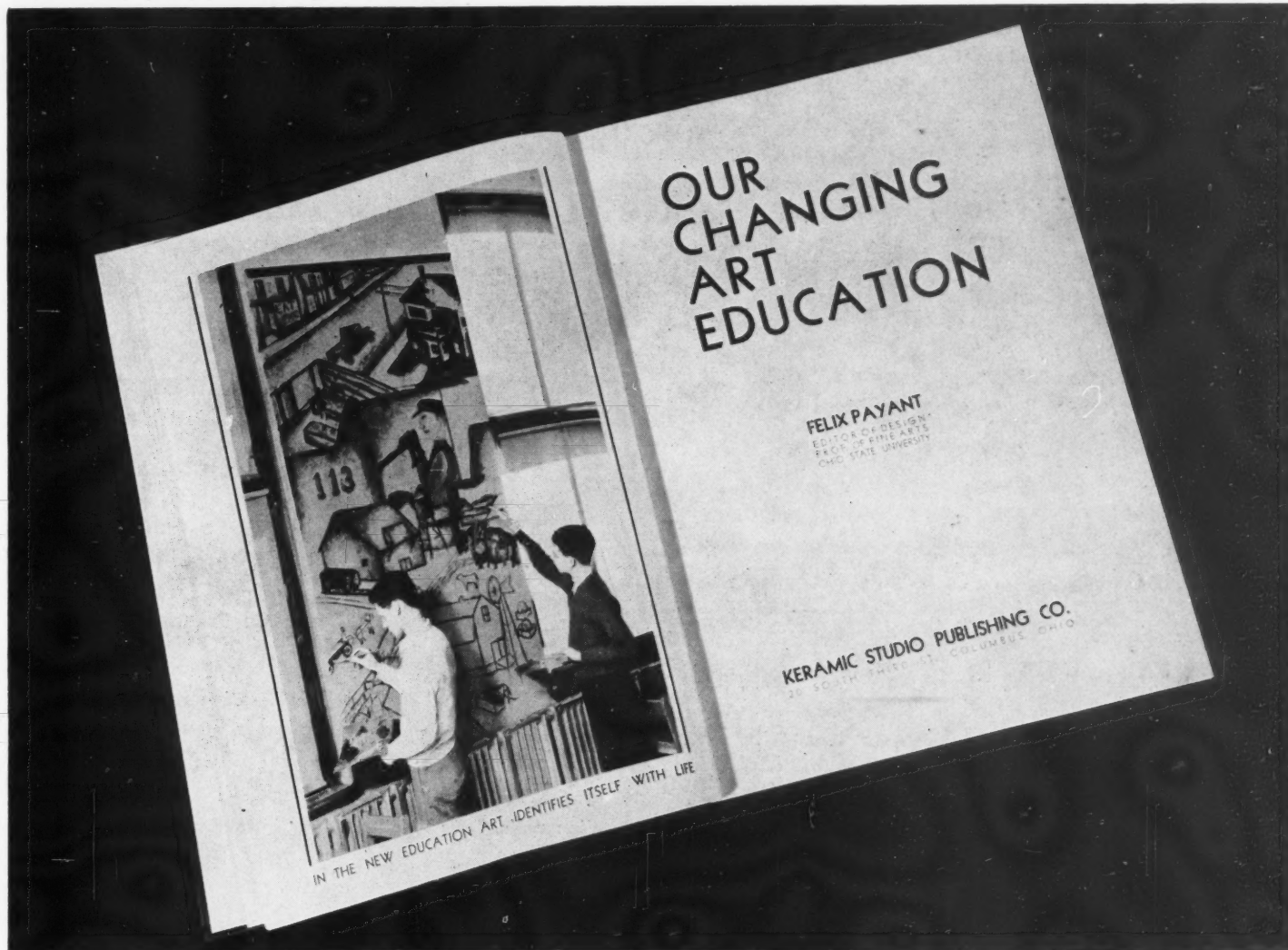
It is not too early to predict that the Artists Congress is destined to be a powerful and much needed stimulus to American art. The real support of the many artists of standing throughout America who will represent the interests of the American artists as a whole at the Congress, assure the formation of a permanent artists organization on a national scale which will have a real vitality and which will be able to deal effectively with the problems of the artists in their economic, social, and cultural aspects.

WAYLANDE GREGORY,  
Potter, Metuchen, N. J.

## CORRECTION

Through some error on our part the caption placed beside the group of ceramic figures on page 28 of the January issue was incorrect. The work was done by pupils of Myrtle M. French at the Chicago Art Institute rather than at Hull House as was stated.





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EDITOR OF DESIGN  
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## COMING CONVENTIONS ON ART EDUCATION

Continued from page 40

creative arts program. This is to be arranged in various groups; those interested in the work of children of eight years or younger will be lead in discussion by Jane Betsy Welling of Wayne University. Those interested in students from eight to fifteen years of age will be lead by Prof. Harold Rugg of Columbia University. Address inquiries to Progressive Education Association, 310 W. 90th St., N. Y. C.

• A joint meeting of the Western Arts Association with the South Arts Association at Nashville, Tenn., April 1-4.

Opening with group meetings on Wednesday, April 1st, at 2:00 p. m., the Art Section will discuss "Working Together in Art Education." Fifteen minute presentations will be given by Alfred G. Pelikan, Elizabeth Robertson, Felix Payant, Bess Foster Mather, Edwin Ziegfeld and John Hatch, Jr. At the same time an Industrial Arts group and a Home Economics group will meet, each with a separate list of speakers.

There will be two general sessions and several section meetings similar to the one listed above which shows the type of program which is being planned. Among the speakers listed to appear on the program will be found Arthur A. Morgan, Chairman Tenn. Valley Authority; D. Harry Clark, Supt. of Schools, Knoxville, Tenn.; Paul McPharlin, Editor National Puppetry Magazine; Frederick Koch, Dir. Caroline Playmakers, Univ. of No. Carolina; Mary McKinnan, Design Dept., Sears Roebuck Co., Chicago; Dr. Hollis L. Caswell, Div. of Surveys and Field Study, Peabody College; Roseballe MacDonald, Dir. of Art, Roosevelt H. S., N. Y. C.; Leon L. Winslow, Dir. of Fine and Ind. Arts, Baltimore, Md.; Beatrice L. Harrison, Denby H. S., Detroit; Holger Cahill, Div. of Arts, Treasury Dept., Washington, D. C.; James A. Humbustone, Dir. The Artisan Guild, Detroit; Fiske Univ. Jubilee Singers.

Officers of the Association are as follows: President, Mr. Frank C. Moore, Supv. of Industrial Arts, Cleveland, Ohio; Vice-Pres., Jane Betsy Welling, Assoc. Prof. in Charge of Art Education, Wayne Univ., Detroit; Secy.-Treas., Harry E. Wood, Dir. of Practical Arts and Voc. Educ., 5215 College Ave., Indianapolis, Ind.; Auditor, Mrs. Greta Gardner, Art. Dept., Lucy Flower Tech. H. S., Chicago.

• Pacific Arts Association, San Diego, Calif., April 6, 7, 8.

The Program Committee has the commendable objective of bringing together on the program men and women who are making a direct application of the principles to teaching; new materials, new methods, new experiences, new tools to work with; the contracts with the world that must be made, taking the "Now" of Art with its forward looking trends. It desires to show that Art is not a subject to be talked about but one to be done—a living activity—not the letter but the spirit. In order to do this they are looking for leading workers in the field of education, crafts, industrial design, costume, design, moving pictures, color photography, commercial photography, television, theatre, architecture, textiles. This is to be a vacation meeting, so trips are planned to picturesque Agua Caliente and Tia Juana in Old Mexico, a luncheon at La Jolla overlooking the ocean, a dinner at the historic Coronado Hotel and possibly an excursion around the Bay and through a Submarine. The Exhibition of work from the different schools will be in the House of Hospitality in the Exposition grounds. A reception and tea will be given there on Sunday afternoon, April 5.

Officers of the Association are: Patti Patterson, Pres., Assoc. Prof. of Art, San Diego State College, San Diego, Calif.; May Gearhart, First Vice-Pres., Art Supervisor, Los Angeles City Schools, Los Angeles, Calif.; Frances Eby, Second Vice-Pres., Art Supervisor, Los Angeles City Schools, Los Angeles, Calif.; Ilse Hamann, Treasurer, Instr. in Art, San Diego State College, San Diego, Calif.; Dorothy Ensor, Secy., Art Dept., Memorial Jr. High School, San Diego; Daniel Mendelowitz, Permanent Secy. on Membership, Stanford University.

• The Eastern Arts Association in New York City, April 15-18.

An exhibition of art in eighteen American cities at the Brooklyn Museum, an exhibition of art by talented pupils in elementary schools of New York at the Museum of Natural History, and the opening of the Frick Gallery to E. A. A. members, are but a few of the features offered.

The officers of the E. A. A. are President, Walter H. Klar, Springfield, Mass.; Vice-Pres., William L. Longyear, Pratt Institute; Secy.-Treas., Raymond P. Ensign, 333 E. 43rd St., N. Y. C.



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